PROF. M. J. KONCEN'S

QUADRILLE CALL BOOK

AND

BALL ROOM GUIDE.

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QUADRILLE

CALL BOOK

AND

Ball Room Guide.

TO WHICH IS ADDED A SENSIBLE GUIDE TO ETIQUETTE AND DEPORTMENT. IN THE BALL AND ASSEMBLY ROOM. LADIES TOILET, GENTLEMAN'S, DRESS, ETC. ETC. AND GENERAL INFORMATION FOR DANCERS.

Containing all the Latest Novelties, together with old fashioned and Contra Dances, giving plain directions for Calling and Dancing all kinds of Square and Round Dances, including the most Popular Figures of the

"GERMAN."

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PREFACE

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There is scarcely any person who pretends the slightest acquaintance with good society, who does not recognize the necessity of learning the polite art of dancing. There are but very few persons now-a-days who oppose Dancing, and that class are those who oppose anything that makes life cheerful. It is the natural desire that we all wish to be respected loved and admired, and there is no person who is more miserable than the one who believes himself to be disliked, by the society in which he is thrown. In order to receive this appreciation and affection, one must be worthy of it. Wealth nor influence will not bring it. It is the individual himself that wins the friendship and admiration of his associates.

A good hearted person will always conduct themselves so as to command respect. Etiquette is not an art requiring the study of a lifetime, therefore its absolutely necessary that every person should study the "Laws of Etiquette."

The law cannot punish a person for discourteous behavior, but society can by refusing to recognize them and cause him or her to change their manners.

Young men and ladies upon first entering society are made to feel keenly their ignorance of the many forms, which they are expected to conform.

No allowance is made for the inexperience of young men and ladies, and any awkwardness or social blunder is sharply criticised.

A great many, however, are debarred from the amusement by not knowing "how to dance." Either bashfulness, lack of time or opportunity has prevented them from attending dancing school.

For the benefit of that class, I have gotten up this book, at a great expense of labor and money.

Dancing besides the amusement forms a part of the physical education. As it gives relief in certain diseases, and cures others, promotes the harmony of society and it is a most requisite accomplishment for all.

It has been the earnest aim of the author to embody in these pages the latest novelties. He has spared no pains to attain this object, and offers the work to the public with the hope that it will meet the needs of all classes of the American people.

Even those who are posted in the "Polite Arts" under certain circumstances are at a loss to know just what to do. To all, such a book explaining simply and plainly the rules recognized by the best society is quite an assistance.

Respectfully,

St. Louis, Mo. PROF. M. J. KONCEN.

ETIQUETTE OF THE BALL ROOM.

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At a ball it is absolutely necessary to have a conductor or a committee, who are usually distinguished by a badge or rosette. The committee superintends the dance, and any gentleman desiring to dance with ladies apply to them for introduction.

A gentleman who escorts a lady to a ball after entering will immediately lead her to the entrance of the ladies dressing room. He without further delay proceeds to the gentleman's cloak room. After the lady has deposited her cloak, etc., and gives her hair a finishing touch and gloves herself, the lady proceeds to the parlor and waits for the gentleman.

After the gentleman has deposited his hat and overcoat with the man having charge of the cloak room, he adjusts his tie and gives his hair a finishing touch and gloves himself, he then immediately proceeds to his lady in the parlor, and escorts her to the ball room.

The gentleman will dance first with the lady he accompanies to the ball, but will not dance with her too often, and he should provide her with a partner whenever she desires to dance.

Do not engage in any long or confidential conversation in a ball room.

Do not wait until the music has commenced before selecting your partner, and lead her to the place in time to commence with the other dancers.

A gentleman should not stand as though he were afraid of his partner, but he should make himself as agreeable as possible.

The Ladies' Dressing-room is a place into which no gentleman should ever presume to look; to enter it would be an outrage not to be overlooked or forgiven.

The gentleman who dances with a lady in the last dance before supper, conducts that lady to the supper room, attends on her while there, and escorts her back to the ball-room.

When the Quadrilles are being formed, if you should accidentally occupy another couples place, upon being informed of the fact you should apologize and secure another position.

The usual form of asking a lady to dance is: May I have the pleasure of Dancing this Quadrille with you? or, shall I have the honor of dancing this set with you? or, shall I have the pleasure? or, will you give me the pleasure of dancing with you. To accept is easy enough—thank you is sufficient. To decline with delicacy, and with-

out giving offence is more difficult:—thank you, I am engaged. You may request her to name the earliest dance for which she is not engaged; and when she will honor you with the next dance.

When you conduct your partner to her seat thank her for the pleasure she has conferred upon you, and do not remain too long conversing with her.

Ladies should take especial care not to accept two partners for the same dance; nor should a gentleman ask a lady to dance with him more than twice during the same evening. If he is intimate with a lady he may dance with her four or even five times.

When a lady has accepted, the gentleman offers his right arm, and leads her to the place on the floor.

At a public ball if a gentleman without a proper introduction, asks a lady to dance she should positively refuse.

A gentleman should endeavor to entertain the ladies who dance with them with a little conversation, or something more novel than the weather, or the size of the room or the wax on the floor. And in round dances they should be particularly careful to guard them from collisions.

Finally let no gentleman presume a ball room introduction, it is given with a view to one dance only, and will certainly not warrant a gentleman in going further than asking a lady to dance a second time, out of the ball room such an introduction has no force whatever. If those who have danced together meet next day in the street or the park, the gentleman must not venture to bow unless the lady chooses to favor him with some marks of recognization. If he does bow he must not expect any acknowledgment of his salutation nor take offence if it is withheld.

If a lady refuses to dance with you bear the refusal with becoming grace, and if you perceive her afterwards dancing with another gentleman seem not to notice it, for in these matters ladies are excepted from all explanations.

While dancing a lady should consider herself engaged to her partner, and not to be at liberty to flirt between the figures—and the lady should recollect that it is the gentleman's part to lead her and, it is her duty to follow his directions. Even those persons who are familiar with the rules of the Fashionable Society are often the worst offenders.

When a lady is standing in a Quadrille though not engaged in dancing, a gentleman not acquainted with her partner should not under any circumstance converse with her.

If you are wise you will not ask a lady to join in a Waltz or any other Round Dance in which you are not thoroughly posted, as it is an unpardonable offence.

At public balls a programme of dancing is given to the guests on their arrival, and this example should be followed all times and places.

Never forget an engagement, it is an offence that does not admit of excuse except when a lady commits it, and then a gentleman is bound to take her word without a murmur.

Whoever is admitted into a company of ladies and gentlemen, is supposed to be, for the time being on an equality with all present, and should be treated with equal respect.

Great care should be given to prevent the appearance of awkwardness and bashfulness. Assume a modest confidence and all will pass smoothly.

Should a gentleman be obliged to pass through an assembly of ladies where he cannot do so without disturbing them as he is compelled to pass in front. It is only common politeness for him to apologize for disturbing them.

While promenading should you meet friends or acquaintances, its only necessary to salute them the first time of passing, to salute at every round would be tiresome and improper; if you have anything to say to them join them at once.

When dancing with a lady to whom you are a stranger be careful in your conversation, saying as little as possible without being considered unsociable, be mild in your deportment, lead your partner gently through the dance, and take her carefully by her hand; at the end conduct your partner to her seat and politely bow and retire.

In Waltzing, a gentleman should exercise the utmost delicacy in holding his lady. If you cannot dance do not attempt to Waltz at all as a gentleman is more conspicious in this dance than any other. Dance smoothly and gracefully, do not jump, sway or caper your body.

At a ball when announcement of the manager, all should immediately take positions on the floor, but no positions should be taken by any of the couples until the signal is given.

Contending for head or side positions in a Quadrille indicates a quarrelsome disposition altogether out of place. If you cannot secure the head take the sides and show that you are a gentleman.

Nothing is more vulgar than the habit of beating time with your hands or feet in a ball room, as it displays the lack of deportment. Any person who posesses self respect will not smoke, chew tobacco or spit on the floor.

Never forget the ladies are to be taken good care of, they are entitled to the places of distinction, and to have the best seats in the house, and are to your courteous protection.

Never repeat in society any scandal that you have heard, you may give your own opinion but never repeat the opinion of others.

Never loose control of temper or pretend to notice a slight.

Do not give hints, speak frankly or not at all, and use good English words.

When you go to a sociable or ball you should not go to enjoy yourself, but you should go to enjoy others. If others enjoy you cannot help from enjoying yourself.

Under no circumstance should a lady parade a ball room alone or enter it unaccompanied.

A gentleman who escorts two ladies to a ball may in the absence of friends address a stranger and offer him a partner prior to asking his name to an introduction.

When a gentleman is waiting on a lady at a ball or party he should dance the first set with her, and may introduce a friend or exchange partners or dance again as circumstances may dictate.

In ascending a staircase with ladies go before them or by their sides.

A lady should never leave a ball room unattended; a gentleman seeing a lady with whom he is acquainted should promptly offer to escort her, and the lady on her part should accept the offer with thanks.

It is very impolite and insulting for a couple while dancing in a Quadrille to Waltz around or inside of the next set.

ETIQUETTE OF PRIVATE PARTIES.

It is in the party or ball room that society is on its very best behavior, everything there is regulated according to the strict code of good breeding; and as any departure from this code becomes a grave offence. It is indispensable that the Etiquette of the ball room be thoroughly mastered.

At a private party or soiree, the lady of the house will linger near the door at least till supper time or till all have arrived to welcome her friends with a smile, an inclination of the head or a grasp of the hand, or a passing remark according to degrees of intimacy. The head of the house and his son should be on hand, so as to be able to introduce his or their friends on there arrival, it is not absolutely necessary that the daughter should assist in the reception ceremony. On entering in a private ball they at once proceed to pay their respects to the lady of the house, they may then recognize the presence of such

friends as they find around them. A programme of dancing is presented to the guests upon their arrival. In any case the dances should be arranged before hand to avoid confusion, and have them printed on cards, the number of dances on one side and the engagements on the other; a pencil should be attached by a ribbon, and a gentleman should always provide himself with a gold or silver pencil case. It is the lady of the house who gives a party or ball, the invitations should be in her name, and the replies addressed to her. The invitations should be sent out two weeks before time, but a fortnight will answer. Use white note paper and envelope of the best quality, and they should be written in hand writing as follows:

City, February 5th, 1883.

Mrs——— requests the pleasure of Mr——'s company at an evening party on Wednesday, February 16th. An answer will oblige.

"Dancing."

An answer should be returned within a day or two.

Mr—— has much pleasure in accepting Mrs——'s polite invitation for Wednesday, February 16th.

At private parties introductions are not considered necessary, as you are invited by the host is a guarantee of your respectability. If a lady meets a gentleman who seems to be desirious of becoming acquainted with her, there should be no hesitation on her part in meeting his advances without an introduction. At private parties it displays bad taste by dancing exclusively with the same partner, by doing so they exclude others from desirable company. We may ask a lady to join us the second time in a dance, we should not manifest preferance for anyone particular, but be ready to dance with whoever we meet. At private parties introductions are obtained through any member of the family. The hostess should secure first-class music, as a good floor and music is one of the principle features of dancing. A refreshment room is absolutely necessary as nothing should be handed round in the ball room; provided with plenty of Lemonade, Tea, Coffee and Cakes. Supper should be laid in a separate room, if provided at home let it be, if on a liberal scale and substantial fare, such as Ham, Roast Turkey, etc. The fashion is coming in of giving Hot Soups, and it is very pleasant; nothing on the table should be carved, meats should be cut before hand. A lady should certainly not drink more than one glass of Champagne, and gentlemen should be careful in this respect, as nothing is more contrary to the usages to modern society than any appearance of over drink. Never spit on the floor or

carpet as it displays the lack of good raising. Parties of this kind should be left quietly, if the party is small it is permissable to bow to the hostess; but if the company is large say 20 or 40 couple this is not necessary unless indeed you meet her on your way from the room, avoid making your departure so as not to break up the party, as you have no right to hint by your ways that the entertainment has been kept up long enough.

ETIQUETTE OF INTRODUCTION.

In making introductions, act in a graceful and easy manner, it will serve to set your friend at ease.

It is common among a certain class of persons to introduce their friends to everybody they meet, this is wrong, great care should be taken in introducing gentlemen to each other, and still greater care in the introduction of gentlemen to ladies.

As a rule gentlemen should not be introduced to each other until their wishes are ascertained by the person making the presentation.

No gentleman should be introduced to a lady without previously asking her permission.

In introducing a person you assume a sort of social responsibility for the person you introduce.

By introducing a man of bad reputation to a lady, you do her a positive wrong, and his association with her is an injury to her reputation.

In making introductions, you introduce a gentleman to a lady. A young lady may be introduced to an old gentleman, (beauty thus paying tribute to age) Introduce an inferior to a superior; an ordinary person to a distinguished one, and a young man to an old one. If the names are not understood, they may be asked. In making the presentation, bow and say to each as the name is spoken, Miss——— allow me to introduce to you my friend Mr.———, Mr———, Miss——

The custom of shaking hands upon being introduced is the rule in America. If a hand is offered it is rude to reject it. Generally however, a bow is necessary at an introduction. A gentleman should always lift his hat at an introduction to another gentleman or to a lady on the street.

A person making a visit to your house should be introduced to every caller. In introducing members of your family you should mention the name say; my father, Mr————, my daughter, Miss————, your wife should be introduced simply, Mrs————. Upon introducing strangers it is well to add some pleasant remarks, which will

serve to put them at their ease and start the conversation. It is proper upon being introduced to a person to say! I am happy to meet you, Mr————; or I am glad to make your acquaintance.

A gentleman should always offer his services to a lady in need, whether he knows her or not; he should approach her, raise his hat bow and ask permission to assist her; a true lady will always accept such an offer with frank courtesy. Her acceptance does not give the gentleman any claim to her acquaintance, nor oblige her to recognize him afterwards without a formal introduction.

If more than one person is to be presented to you mention the name only once, but call the name of each of the others distinctly, bowing to each as their names are mentioned, say; Mr———— allow me to introduce Mr————, etc., etc.

In visiting the house of a friend, should you find there a person who seems desirious of making your acquaintance, you may meet his advances half way without impropriety. His presence in your friends house is a guarantee to you that he is a proper person for you to know.

If when walking in the street with a friend and you meet another it is improper to introduce them. If you meet a lady who desires to stop and speak your friend should stop with you, and he may be introduced in a formal manner; but such introduction does not warrant him in considering himself the lady's acquaintance.

BALL ROOM TOILET.

LADIES.

The fashion is so capricious and so imperative in the matter of dress that it is impossible to give advice or instructions of permanent value upon this subject. Fashion is so variable that statements which are true to-day may be out of style next season. Still there are laws by which fashion is regulated and controlled. There are certain principles in dress, approved by good taste and common sense.

Ladies should remember that men look to the effect of dress in setting off the figure and countenance of a lady rather than to its cost. Few men form estimates of the value of ladies' dress, this is a subject for female criticism. Beauty of person and elegance of manners in woman will always command more admiration from the other sex than costliness of clothing.

A lady in dressing for a ball or party has first to consider the delicate question of age, and next that of her position.

As everything about a ball room should be light, gay, and the reverse of depressing. It is permitted to the elderly ladies who do

not dance to assume a lighter and more effective style of dress than would be proper at the dinner table or opera.

In having dresses made long, care should be taken that they should not be so long as to touch the floor, for in that case they are likely to be torn before the evening has half expired. It is almost impossible to dance if the dress sweep the floor without such an accident, except with a very careful and accomplished partner.

Young ladies should wear dresses of light material, the lighter the better. Tarlatane Lace or the finest Muslin, and all similar fabrics are available.

Flowers are the proper ornaments for dress.

There is no restriction in colors, except that they should be chosen with reference to the wearer. A blonde appears to most advantage in delicate hues, such as light blue and pink, white are similar colors. The brunette should on the contrary, select rich and brilliant colors.

All the accessories of the toilet—gloves, flowers, shoes, fans, and the opera cloak, should be neat and clean. Inattention in this matter spoils the effect of the most impressive toilet.

GENTLEMEN'S DRESS.

The attire in which a gentleman can present himself in a ball room admits of so little variety, that it can be described in a few words.

He must wear a black dress coat, black trousers and a black vest, and a black or white necktie and kid gloves, and patent leather pumps.

This is imperative, the ball suit should be of the very best cloth and of the latest style as to cut. The vest should be cut low, so as to disclose an ample shirt front. Small gold or diamond studs may be used with effect. Much display of jewelry is a proof of bad taste. A handsome watch chain with perhaps the addition of a few costly trifles suspended to it, and a set of shirt studs, are the only adornments of this kind that a gentleman should wear. Perfume should only be used for the handkerchief, and should be of the very best and most delicate character.

GRAND MARCH.

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THE SERPENTINE.

All march once around the hall. The leader steps in front of his partner, and leads the way up the center, as each couple turns to go up the center, each gentleman steps into single line ahead of his partner, forming by degrees the whole into single file. When the first gentleman reaches the top of the room, he leads the way to the right entirely around the Hall, each round passing inside the former, describing a serpentine track toward the center. As soon as the inner coil becomes small the leader turns quickly to the left and retraces his steps between the coils, until he marches between the coils entirely out of them. He continues until all the coils are unwound, and then each gentleman retires a step to the left of his partner, and the march is continued in column until all the couples have fallen into regular order again.

BY PLATOONS.

The leader march up the center of the hall. As they reach the top the first couple passes around to the right, the second couple to the left, the remaining odd couples in their order to the right, and the even couples following to the left, all thus march down the hall until they meet in the middle at the bottom. There they turn up the center again four abreast; arriving at the top the first four wheel around by the right, the second four wheel around by the left, and so on in succession, each division marching down its side of the room. When they meet at the bottom they march up the center again, eight abreast At the top of the room the first and third eight wheel to the right, and the second and fourth wheel to the left, each following eight wheeling right and left alternately down the sides of the hall, meeting at the bottom, and marching up the center sixteen abreast, thus forming full lines. At the top of the room all halt, odd lines facing to the right, the even lines to the left, the gentlemen step up by the side of their partners, and the front line marches in couples to the right, the others following and finish as "in column."

IN COLUMN.

The first couple march around the hall until the leader reaches the bottom left hand corner, then instead of turning at right angles up the side of the room, the first couple must file to the right and march in a line parallel with the advancing couples, but in an opposite direction across the ball room; as each couple arrives at the same corner, they file to the right and follow their leader. When the leader has got across the ball room the first couple files to the left and marches straight across and back again, and so on; forming a serpentine line of march backward and forward across the ball room until the top of the room is reached. In order to make this effective, it requires a large number of couples so that there will be at least four lines constantly passing each other in opposite directions. When the first couple reach the top of the ball room they lead the march around the room again until all the couples are following them in regular column.

IN SINGLE FILE.

The leader heads the line of march up the middle of the ball room, in reaching the top he turns to the left and his partner to the right; the gentlemen all follow him and the ladies his partner. When the leaders reach the bottom they pass to the left of each other, the gentlemen marching around the room on the outside, the ladies on the inside and in the opposite direction, when the first gentleman meets his partner at the top of the room, they march together again around the room followed by the other couples.

THE ARBOR.

All march around the hall in regular line, the first couple join right hands, stop! and raise their hands, forming an arch, the second couple pass underneath the arch; the gentleman first and form another arch and so on, each couple passing through the arches ahead of them in turns until one continuous arch has been formed. The first couple now in the rear then pass through and out at the front end of the Arbor followed by each rear couple in rotation until the arches have all disappeared. If the number of couples are large the first couple can follow the last couple at once under the arches.

At the end of the march the leader stops, gives a signal for the music to play a Waltz, and leads off with his partner followed by the other couples.

ON CALLING.

In regard to "Calling Off" would say that it does not matter who does it, providing he is thoroughly drilled in all the figures of the different varieties of Quadrilles, as the leader of the orchestra usually calls off, who is supposed to understand his business thoroughly.

1. He should ascertain by experiment what pitch of voice is most perfect.

2. Let him enunciate every word distinctly.

3. Speak loud so as to be heard by every one.

4. And be careful to call on time.

5. Do not call an instant sooner or later than is necessary, but keep correct time with the music, and he will fill the position.

EXPLANATION OF QUADRILLE STEPS.

PROMENADE.—The four couples following each other, go to the right to the place of their vis-a-vis.

ALL PROMENADE.—Cross hands with partners and move in a circle to the right to places.

HALF PROMENADE.—Cross hands with partners and move in a circle to opposite place.

ALLEMAND.—All gentlemen take four steps towards lady of right hand couple, who advances to meet him; he swings her half round right hands joined, he then advances four steps towards his partner who comes to meet him, and swings her with left hand to place.

CHASSEZ.—Slide the foot directly sideways, (the right foot to the right or the left foot to the left) and draw the other foot close up to it, repeating the same successively once to each beat of the music.

CHASSEZ ALL.—Ladies chassez four steps to the left and back, at the same time the gentlemen chassez four steps to the right and back behind their partners.

CHASSEZ TO PARTNERS.—Partners face each other; each take three steps forward, passing one another on right side, then three steps backward again and turn partners in places with both hands.

CHASSEZ ACROSS.—Each lady makes four steps to the left, passing across in front of her partner, at the same time each gentleman makes three steps to the right, bring left foot up. All make a short step forward and back in half time, all make three steps sideways, back again to first position and make two short steps to finish.

CROSS OVER.—When a couple cross over each partner proceeds in a straight line across and faces around, occupying the place exactly opposite to that from which they started, so that the gentleman who was on the left of his lady when he started finds himself on her right after they have crossed over.

CROSS RIGHT HANDS.—This movement requires four persons, the two opposite persons join right hands, and the two other opposite also join right hands. In this position all make four steps to the left, stop! drop right hands, turn around and cross left hands; in this position all make four steps to the right, back again to places.

DOS-A-DOS.—First gentleman and opposite lady advance, passing each other right side, step across to the right, back to back without turning around and pass each other left hands to places.

BALANCE.—Partners cross hands and Promenade to the right to opposite couples place, taking eight steps and return in the same manner.

BALANCE ALL IN PLACE.—Slide the right foot forward, draw the left foot in front of the right in third position, slide the left foot sideways and bring the right foot in front of the left in third position, repeat to place.

BALANCE TO PARTNERS.—Performed by each couple. Partners face each other, make three short steps to the right and stop, three steps back again to the left and stop, join hands and turn once around to places.

BALANCE TO CORNERS.—Each gentleman turns towards the lady on his left, executes three short steps and stops, then three to the left and stops, turns her with both hands and returns to his place.

SWING CORNERS.—Commence with the left foot, walk four steps towards the lady on the left, take waltz position and swing around, return four steps back to places.

TURN PARTNERS.—Each gentleman takes his partner with both hands and they turn once around to the right.

TURN CORNERS.—Each gentleman walks four steps to the lady on their left, join right hands and turn around to the right, walk four steps back to places and turn partners with left hand.

BALANCE ALL.—All join hands, ladies backs towards the centre the round becomes small, then large, turn partners to places.

FORWARD AND STOP.—Begin with the right foot, take three steps forward and bring the left foot up behind the right, remain so until further orders.

FORWARD AND BACK.—Commence with the right foot, take three steps forward and draw the left foot behind the right; begin with the left foot take three steps backward and draw the right foot in front of the left.

FORWARD AND LADIES TO THE CENTER.—Partners join hands and advance four steps, retire four steps to places; advance again four steps, each gentleman swings his partner half around in order to face him, she remains and he retires to his place.

LADIES TO THE CENTER.—Same as Forward and Ladies to the centre.

LADIES TO THE RIGHT.—Each lady takes four steps to the right, in front of the right hand couple she then executes four steps in front of the gentleman on her right then turns him once around with both hands and remains to his right side taking the place of his partner.

GENTLEMEN TO THE RIGHT.—Each gentleman performs the same movement with the lady of the couple on his right, same as ladies to the right.

LADIES CHAIN.—Executed by too opposite couples at the same time. The opposite ladies cross over, giving each other right hands in passing; each lady joins left hands with opposite gentleman and swings half round, repeat, swinging partners with left hand to place.

HALF LADIES CHAIN.—The opposite ladies cross over giving each other right hands in passing, each lady joins left hands with opposite gentleman and swinging half round and remain standing to the right of opposite gentleman.

LADIES GRAND CHAIN.—The four ladies cross right hands in the center, turn half round, drop right hands and each lady joins left hands with opposite gentleman turning him half round in place, again cross right hands turn half round and swinging partners in places.

GRAND CHAIN.—The partners of each couple turn facing one another and join right hands; the gentlemen all go around to the right and the ladies to the left. Each gentleman in starting passes his partner on her right and drops her hand, joins left hand with next lady who advances to meet him, and passes her on the left and drops her hand; joins right hands with next lady, passes her on her right and drops her hand, join left hands with next lady and join right hands with partners to places.

RIGHT AND LEFT ALL ROUND.—Same as Grand Chain.

RIGHT AND LEFT HALF ROUND.—Same as "Grand Chain." All stop at the saluting point half way around, (the other way is called), each gentleman salutes his partner and join right hands with her and both swing half around so as to face in the opposite direction, and then left and right back again to places. This is also called Half Grand Chain.

RIGHT AND LEFT.—The two couples cross over, each gentleman touching right hands with opposite lady in passing. As he drops the passing ladies right hand he joins left hand with his partner, both turning half around into opposite couples place—Repeat back to places.

HALF RIGHT AND LEFT.—The two couples cross over and occupy opposite couples place.

RIGHT HANDS ACROSS AND LEFT BACK AGAIN.—Opposite couples cross over, the ladies inside; each lady touching right hands with opposite gentleman in passing. All face around and return, each lady joining left hands with opposite gentleman whose hand she retains; she then crosses her right hand over her left and joins right hands with her partner.

HANDS AROUND.—All join hands in a ring and swing around one entire revolution.

HANDS ALL AROUND.—All the couples in the Quadrille join hands forming a ring and swing entirely around in a circle and back to places.

FACE OUTWARD.—The first couple join hands and promenade to the right, entirely around the inside of the Quadrille ending with their faces outward, with backs to the opposite couple. The third and fourth couples fall in column facing same as first couple.

FORM A STAR.—The four couples take four steps forward, the four ladies cross right hands in the center and joining left hands with their partners.

FORM A BASKET.—The gentlemen raise their arms over the ladies' heads, and bring them down (hands still joined) in front of the ladies.

FORMATION OF ALL SQUARE DANCES.

The set is composed of eight persons, four gentlemen and four ladies; two couples to form the top and bottom, and two to form the sides. The gentlemen place themselves on the left of their partners as shown in the diagram.

Before commencing a Quadrille designate your position, then you have an established rule for the others.

The couple facing the music is always the first couple, opposite the first is the second couple. The third couple is on the right hand of the first. The fourth couple stands on the left of the first. The first and second are designated the head couples, and the third and fourth the side couples.

All square dances are generally performed by four couples with the exception of the ROYAL LANCERS, this is danced by eight couples in a set, (see diagram) and several others.

Quadrille music is divided into eight bars for each part of the figure; two steps should be taken in every bar, every movement thus invariably consists of eight or four steps.

When all the couples are in order the music commences by first playing eight bars of introductory music, during which time the partners of each couple salute one another. Each gentleman first bows to his partner, then to the lady of the couple on his left; each lady courtesies first to her partner and then to the gentleman of the couple on her right.

When standing for a Quadrille the feet should be placed in the third position or as nearly so as possible. The arms should hang naturally, the head be erect, the countenance have a cheerful cast and the chest brought forward. The feet should be seldom raised and then but slightly, as the present style of dancing does not require it.

People now generally walk through a Quadrille, as steps are quite gone out of fashion.

PLAIN QUADRILLE.

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FIRST FIGURE.

Introduction,		8 bars
Head Couples:	Right and left,	8 bars
	Forward four twice,	8 bars
	Ladies chain,	8 bars
	Half promenade,	8 bars
Side Couples:	The same once,	8 bars

SECOND FIGURE.

Introduction,		8 bars
Head Couples:	Forward and back,	4 bars
	Cross over,	4 bars
	Chassez to the right and left,	4 bars
	Cross back to place,	4 bars
All:	Promenade,	8 bars

Repeat.

Side Couples; The same twice,

THIRD FIGURE.

Introduction,	- - - - -	8 bars
First Couple:	To the right four hands half round,	4 bars
	Right and left to place, -	4 bars
Head Couples:	Right and left, - - -	8 bars
	Ladies chain to the left, -	8 bars
	Turn corners, - - -	8 bars

Repeat four times each couple to the right in turn,

FOURTH FIGURE,

Introduction,	- - - - -	8 bars
	Hands all around, - -	8 bars
	Ladies to the right—four times,	32 bars
	Right and left all around, -	16 bars
All:	Chassez, - - - -	8 bars
	Turn corners, - - -	8 pars
	Gents to the right—four times, -	32 bars
	Right and left all around, -	16 bars
	Balance all. - - -	8 bars
	Promenade all, - -	8 bars

Repeat four times.

THE QUADRILLE.

—:o:—

FIRST FIGURE.

Introduction,	- - - - -	8 bars
Head Couples;	Right and left, - -	8 bars
	Balance all, - - -	8 bars
	Ladies chain, - -	8 bars
	Balance all, - - -	8 bars

Repeat.

Side Couples: The same twice.

SECOND FIGURE.

Introduction, - - - - - 8 bars
Head Couples: Forward two, - - 4 bars
Forward again, - - - 4 bars
Cross over ladies inside, - 4 bars
Chassez, - - - . 4 bars
Cross over to place ladies inside, 4 bars
Balance all, - - - 8 bars
Repeat.
Side Couples: The same twice,

THIRD FIGURE.

Introduction, - - - - - 8 bars
Head Couples: Right hands across, - - 4 bars
Left hands back, - - - 4 bars
Balance in center, - - 4 bars
Half promenade to opposite place, 4 bars
Two ladies forward and back, - 4 bars
Two gentlemen forward and back, 4 bars
Forward four and back, - - 4 bars
Half right and left, - - 4 bars
Repeat.
Side Couples: The same twice.

FOURTH FIGURE.

Introduction, - - - - - 8 bars
Head Couples: Forward and back, - - 4 bars
Forward first lady cross over, . 4 bars
Forward three and back, - 4 bars
Forward, two ladies cross over, - 4 bars
Forward three twice, - 8 bars
Four hands half around, - - 4 bars
Half right and left to place, - 4 bars

Repeat.

Side Couples: The same twice.

FIFTH FIGURE.

Introduction,	- - - - -	8 bars
Head Couples:	Forward and back twice, -	8 bars
	Cross over ladies inside, - -	4 bars
	Chassez, - - -	4 bars
	Cross over to place ladies inside,	4 bars
	Balance all, - - -	8 bars

Repeat.

Side Couples The same twice.

FANCY QUADRILLES.

—: o :—

The Fancy Quadrille figures are single figures, that are sometimes substituted in place of the second or fifth figure of the Quadrille.

THE BASKET FIGURE.

This is generally danced to Life let us Cherish.

First Four:	Forward and Back, - - -	4 bars
	Cross Over, - - - -	4 bars
	Chassez to the Right and Left, -	4 bars
	Cross Back to places, - - -	4 bars
All:	Balance, - - - - -	8 bars
Ladies:	Forward and Back, - - -	4 bars
	Forward again and join hands. -	4 bars
Gentlemen:	Hands Around, - - -	8 bars
	Form Basket, (see page 20).	

Balance:	All, - - - -	4 bars
	Turn Partners to places, - -	4 bars
	Repeat.	
Side Four:	The same twice, gentlemen instead of ladies in center.	

STAR FIGURE.

Four Ladies:	To center and back, - -	4 bars
Four Gentlemen:	Repeat, - - -	4 bars
Ladies:	Cross right hand half around turn to the left, - - -	4 bars
	Turn left hands to places, -	4 bars
Gentlemen:	Right hands to partners. - -	
All:	Balance, - - -	4 bars
	Turn partners to places, - -	4 bars
	Repeat.	

THE MARCH FIGURE.

First Couple:	Promenade, facing outward, -	8 bars
All:	Fall in column, - -	
All:	Columns on the floor fall in line of March—Pause in music.	
	Ladies to the right, gentlemen to the left, - - -	
	Forward, march up the center in couples, - - -	
All:	Four steps backward, -	4 bars
Head Couples:	Forward two and back, - -	4 bars
	Forward again and swing, -	4 bars
	March down the center and take bottom place, - - -	
Each Couple:	Repeat, - - -	16 bars
All:	Forward and back, - -	4 bars
	Turn partners, couples in column again, - - -	4 bars

THE CHEAT FIGURE.

First Lady:	Balance to the right swing or cheat	8 bars
	Balance to next, - -	8 bars
	Balance to next swing or cheat,	8 bars
	Balance and turn partners, or balance all, - - -	8 bars
	Swing corners, - - -	8 bars
	Repeat four times, each lady balance to the right in rotation.	

JIG FIGURE.

Commence with a pause of the music.

Hands:	All around, - - -	8 bars
All:	Ladies balance to the right four times, - - -	32 bars
All:	Promenade, - - -	8 bars
All:	Gentlemen to the right four times, - - -	32 bars
Hands;	All around, - - -	8 bars
	Chassez all, - - -	8 bars

SOCIABLE FIGURE.

Head Couples:	Right and left, - -	8 bars
Side Couples:	Repeat, - - -	8 bars
Ladies:	To the right turn and change partners, - - -	8 bars
All:	Promenade, - - -	8 bars
Head Couples:	Ladies chain, - - -	8 bars
Side Couples:	Ladies chain, - - -	8 bars
All:	Ladies to the right, - -	8 bars
All:	Promenade: - -	8 bars

Head Couples:	Four hands round to left and reverse, - - -	8 bars
Side Couples:	The same, - -	8 bars
Ladies	To the right, - -	8 bars
All:	Promenade, - - -	8 bars
Head Couples:	Right hands across, half round and reverse, - - -	8 bars
Side Couples:	Repeat, - - -	8 bars
Ladies:	To the right, - - -	8 bars
All:	Promenade, - -	8 bars
All:	Chassez and disperse.	

THE CAVOTTE FIGURE.

Introduction:	- - - - -	8 bars
Head Couples:	Ladies chain, - - -	8 bars
Side Couples:	Forward and back, - -	4 bars
	Forward and change partners, -	4 bars
First Lady:	Forward and back twice, - -	8 bars
First Gentleman:	Forward and back twice, -	8 bars
First Couple:	Right hands across, - -	4 bars
	Left hands back, - -	4 bars
	Forward two and back, - -	4 bars
	Dos-A-Dos, - - -	4 bars
All:	Forward and back, -	4 bars
	Turn partners to place, -	4 bars
	Repeat four times.	

THE MINUET FIGURE.

Introduction:	- - - -	8 bars
Head Couples:	Forward and back, - -	4 bars
	Dos-A-Dos, - -	4 bars
Side Couples:	Forward and back, - -	4 bars
	Forward again, change partners,	4 bars

All: Ladies chain, - - 8 bars
Side Couples: Forward and back, - - 4 bars
Turn partners to place, - - 4 bars
Repeat four times.

THE LADIES OWN QUADRILLE.

—:o:—

FIRST FIGURE.

Introduction, - - - - - 8 bars
Head Couples: Right and left, - - . 8 bars
Balance and turn partners, - 8 bars
Ladies chain, - - - 8 bars
Half promenade, - - 8 bars
Side Couples: The same once.

SECOND FIGURE.

Introduction, - - - - - 8 bars
First Couple: Lead to the right bow at each crossing 8 bars
Same Couple: Right and left, - - 8 bars
Chassez: Right and left with next couple, 16 bars
Chassez: Repeat to next couple, - - 16 bars
This figure is performed by each lady in succession.

THIRD FIGURE,

Introduction, - - - - - 8 bars
First Lady: Balance with right hand gentleman
and turn any gentleman she chooses, 8 bars
Balance to next and so on, - 8 bars
Balance with next gentleman and turn
any one she chooses, - - 8 bars
This figure is danced by each lady in rotation.

FOURTH FIGURE.

Introduction, - - - - - 8 bars
First Lady: Turn right hand gent with right hand 4 bars

	Turn next gent with left hand, -	4 bars
	Turn next with right hand, -	4 bars
	Turn partner with left hand, -	4 bars
All:	Promenade, - - -	8 bars
Repeat four times	Each lady to the right in rotation.	

FIFTH FIGURE.

Introduction,	- - - - -	8 bars
First Couple;	Face out all fall in line, -	8 bars
Chassez:	Accross and back, - -	8 bars
Balance:	And turn partners to places -	8 bars
First Lady:	Balance to partners and turn any gent she chooses, - -	24 pars
Second Lady:	Repeat and each lady in turn,	32 bars
All,	Balance and turn partners to places	8 bars
	Promenade all. - - -	8 bars

NATIONAL GUARD QUADRILLE.

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FIRST FIGURE.

Dedicated to National Guard (NORTH).

Introduction:	- - - -	8 bars
All:	Balance to partners, - -	4 bars
	Turn partners to places, - -	4 bars
Head Couples:	Forward and back, - -	4 bars
	Lead to the right and salute, -	4 bars
	Cross right hands and turn, -	4 bars
	Cross left hands and return, -	4 bars
Side Couples:	Repeat the entire figure once.	

SECOND FIGURE.

To National Guard (SOUTH).

Introduction:	- - - -	8 bars
All:	Balance to partners and turn, -	4 bars

Head Couples:	Forward and back, -	4 bars
	Turn partners, - - -	4 bars
Side Couples:	Forward and back, -	4 bars
	Turn partners, -	4 bars
Four Ladies:	To the center back to back, -	4 bars
	Ladies hands round to right,	4 bars
Side Couples:	Repeat the same.	

THIRD FIGURE.

To National Guard (EAST.)

Introduction:	- - - -	8 bars
All:	Promenade, - - -	8 bars
	First and second lady forward and back, - - -	4 bars
	Cross over, - -	4 bars
	Third and fourth ladies forward and back, - -	4 bars
	Cross over, - - -	4 bars
	Salute corners, - -	2 bars
	Salute new partners, - -	2 bars
	Turn with right hand, -	4 bars
Side Couples:	Perform the whole figure once	

FOURTH FIGURE.

To National Guard (WEST.)

Introduction:	- - -	8 bars
Head Couples:	Forward and back, -	4 bars
	Turn partners to places, -	4 bars
Head Couples:	Forward and back, - -	4 bars
	Lead to the right and salute, -	2 bars
	Form two lines, - -	2 bars
All:	Forward and back, - -	4 bars

All: Forward again, head couples stop face partners; sides repeat to places, - - - 4 bars

Side Couples: The same once, - -

FIFTH FIGURE.

To United States Army.

Introduction: - - - - 4 bars

Four Ladies: Change places to the right and all salute, - - - 4 bars

Turn with the right hand, - 4 bars

All Ladies: Pass to next on right and all salute 4 bars

Turn with the right hand, - 4 bars

Ladies: Pass to the next and salute, - 4 bars

Turn with the right hands, - 4 bars

Ladies: Pass to places and salute, - - 4 bars

Turn partners with right hand, 4 bars

Cross Over: First couple between second, - 4 bars

Return: Second couple between first, - 4 bars

Side cross over 3d couple between 4th, - - 4 bars

Return: Fourth couple between third, - 4 bars

All: Turn corners with right hand, 4 bars

Turn partners with left hands, - 4 bars

Coda: - - - - -

All: Forward and salute, vis-a-vis, - 4 bars

Salute partners, - - 3 bars

Repeat four times.

Prof. Koncen's New Caledonia Quadrille

FIRST FIGURE.

Introduction, - - - - - 8 bars

Head Couples: Cross right hands around, - 4 bars

Left hands back, - - - 4 bars
All: Balance to corners and turn, - 8 bars
All: Waltz, - - - - 16 bars
Repeat.
Side Couples: The same twice.

SECOND FIGURE.

Introduction: - - - - - 8 bars
All: Forward and back, - - 4 bars
Forward and turn partners, . 4 bars
All: Ladies to the right turn new partners 4 bars
All: Waltz, - - - - 16 bars
Repeat four times.

THIRD FIGURE.

Introduction. - - - - - 8 bars
All: Forward and back, - - 4 bars
Forward and turn partners, - 4 bars
All: Balance to corners and turn, - 8 bars
All: Waltz, - - - - 16 bars
Repeat four times.

FOURTH FIGURE.

Introduction - - - - - 4 bars
First Couple: Face out, all fall in line, - 4 bars
Seperate form two lines, - - 4 bars
All: Forward and back. - - 4 bars
Forward again and back, - - 4 bars
All: Balance to partners in line - 4 bars
All: Turn partners to places - - 4 bars
All: Waltz, - - - - 16 bars

Repeat four times, each couple face out in turn.

PRAIRIE QUEEN QUADRILLE.

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FIRST FIGURE.

Introduction: - - - - 8 bars
Head Couples: Forward and back, ladies half

	chain, - - -	8 bars
Side Couples:	Forward and back, ladies half chain, - - -	8 bars
All:	Forward and back, circle half round, - - -	8 bars
Grand:	Right and left, promenade to place with partners, - -	8 bars
All:	Waltz, - - -	16 bars
Side Couples:	The same once.	

SECOND FIGURE.

Introduction:	- - - -	8 bars
Head Couples:	Forward and back, lead to the right salute, - -	4 bars
	Leave ladies with side gentleman and first two gentlemen change places, - - -	4 bars
Forward Six:	Six hands half round, seperate,	8 bars
First Two:	Gentleman forward and back, -	4 bars
	Take ladies to place, - -	4 bars
All:	Polka Redowa, - -	16 bars
Side Couples:	The same once.	

THIRD FIGURE.

Introduction:	- - - -	8 bars
Four Ladies:	Forward and back, - -	4 bars
	Forward cross right hand giving left to partner's left, - -	4 bars
	Promenade in a star to place,	8 bars
First Couple:	Lead to the right salute, change ladies; to second change ladies; to third change ladies, to place all salute, - - -	8 bars
All:	Balance and swing, - -	8 bars
All:	Polka, - - - -	16 bars

The entire figure is executed four times, each couple leading to the right in rotation.

FOURTH FIGURE.

Introduction:	- - - -	8 bars
First Gent:	Swings opposite lady with right hand,	2 bars
	Third lady with left hand - -	2 bars
	Fourth lady with right hand, -	2 bars
	Partner with left hand, - -	2 bars
	Grand right and left, - -	16 bars
All:	Forward swing partners, -	8 bars
	Chassez and turn corners, - -	8 bars
All;	Galop, - - - -	16 bars

This figure is performed four times, each gentleman leads four ladies in center in rotation.

PRINCE IMPERIAL.

The first eight bars of music are employed by the gentlemen saluting first their partners, then salute the lady on their left.

Position of the dancers before the music commences.

Diagram No 1,

FIRST FIGURE.

Introduction, - - - - - 8 bars

Head Couples: Lead to the right and salute, - 4 bars

As shown in diagram.

Diagram No 2.

Take side ladies and go opposite, 4 bars

As shown in diagram.

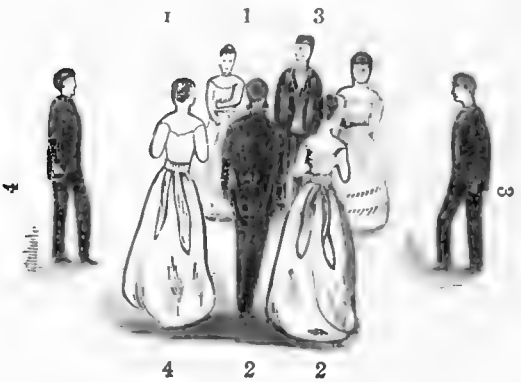

Diagram No 3.

Ladies: Grand chain without gentlemen, - 8 bars
The four ladies cross right hands around finishing thus.

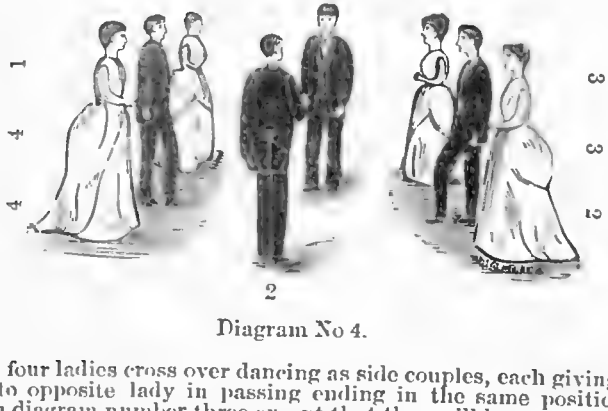

Diagram No 4.

The four ladies cross over dancing as side couples, each giving left hands to opposite lady in passing ending in the same position as those in diagram number three except that they will be reversed.

All: Chassez to the right and left turn partners
Head Couples: At opposite places, - - 8 bars
Head Couples; Repeat as they stand,
Side Couples: The same.

SECOND FIGURE.

Introduction, - - - - - 8 bars
First Gent: And opposite lady forward and back 2 bars
Turn both hands and form an arch 2 bars
First Lady: Cross under turn second gentleman with left hand, - - - 4 bars
Head Couples: Forward and back, - - 4 bars
Head Couples: Ladies half chain, - - - 4 bars
All Chassez: And turn corners with right hands 4 bars
Turn partners with left hands, - 4 bars

This entire figure is performed four times each gentleman and opposite lady in turn.

THIRD FIGURE.

Introduction,	- - - - -	8 bars
First Couple:	Forward lady in center gent retire	4 bars
Second Couple:	Forward lady in center, - -	4 bars
Third Couple:	Forward lady in center, -	4 bars
Fourth Couple:	Forward lady in center, -	4 bars
Four Ladies:	Hands around back to back one - turn to the right, - -	4 bars
Four Gents:	Forward extend the circle, -	4 bars
All:	Balance as they stand, -	8 bars

This figure is performed four times each couple leading off in turn.

FOURTH FIGURE.

Introduction,	- - - - -	8 bars
Head Couples:	Forward and back, - -	4 bars
Forward:	First and second ladies to sides, -	4 bars
	Forward six and back, - -	4 bars
	Forward again and back, -	4 bars
Two gents:	Forward and back, - -	4 bars
	Forward salute and face partners,	4 bars
Four Hands:	Round half right and left to places,	4 bars
Head Couples:	Repeat gentlemen to the left,	
Side Couples:	The same twice.	

FIFTH FIGURE.

This figure commences with a pause of the music.

Four Ladies:	To the right four times, - -	16 bars
Head Couples:	Forward and back, - -	4 bars
	Cross over, - - -	4 bars
	Chassez, - - -	4 bars
	Cross back, - - -	4 bars
	Repeat four times.	

Coda.

Forward all ladies in the center salute partners promenade to seats.

THE IRISH QUADRILLE.

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FIRST FIGURE.

Introduction,		8 bars
Hands:	All around,	8 bars
	Swing corners,	4 bars
	Swing partners,	4 bars
All:	Right and left all around,	16 bars
All: Ladies:	Cross right hands around,	4 bars
	Left hands back,	4 bars
Balance:	All to partners,	4 bars
	Swing partners,	4 bars
All Ladies:	Grand chain:	8 bars
All:	Promenade,	8 bars
Side Couples:	The same once,	

SECOND FIGURE.

Introduction,		8 bars
First Couple:	Lead to the right,	4 bars
	Four hands round:	4 bars
	Lead to the next couple right hands around	
	Left hands back again,	8 bars
	Ladies chain to next couple,	8 bars
Six Hands:	Around to places in center,	8 bars

This entire figure is performed four times, each couple leading to the right in rotation.

THIRD FIGURE.

Introduction:		8 bars
First Couple:	Forward and back,	4 bars
	Forward again and step to the side,	4 bars
	Forward six and back,	4 bars
	Forward again,	4 bars
	Turn partners to place,	4 bars

Repeat this entire figure four times.

FOURTH FIGURE.

Introduction:	- - - -	8 bars
Head Couples:	Lead to the right and salute, -	4 bars
	Turn partners to place, - -	4 bars
	Half right and left, - - -	4 bars
Ladies:	Half chain, - - - -	4 bars
All:	Forward and back, - -	4 bars
Forward:	Again and turn partners to place,	4 bars
	Repeat.	
Side Couples:	Execute the whole figure twice.	

FIFTH FIGURE.

Introduction:	- - - -	8 bars
Four Ladies:	Lead to the right, - -	8 bars
All:	Promenade, - - - -	8 bars
	The above is repeated four times until all resume orginal places.	
	Chassez all, - - -	8 bars
All:	Right and left all around, - -	16 bars
Ladies:	Grand chain, - - -	8 bars
	Promenade all, - - -	8 bars

Repeat the entire figure the gentlemen leading to the right.

LONDON POLKA QUADRILLE.

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FIRST FIGURE.

Introduction:	- - -	8 bars
Head Couples:	Forward and back, - -	4 bars
	Forward and change partners, -	4 bars
	Polka once round inside Quadrille,	8 bars
	Balance to partners, right hands half round, - - -	4 bars
	Balance to partners, left hands to place, - - - -	4 bars
	Half promenade to opposite place,	4 bars

Promenade back again, - 4 bars
Repeat,
Side Couples: The same twice, - - -

SECOND FIGURE.

Introduction: - - - - 8 bars
First Couple: Polka in front of opposite couple, 8 bars
First Gent: Swing opposite lady with right hands round, - - - 4 bars
Swing left hands back again, - 4 bars
First Couple: Polka to place, - - - 8 bars

Repeat four times, each couple leading off in rotation.

THIRD FIGURE.

Introduction: - - - - 8 bars
First Couple: Polka to the right, - - 8 bars
Right hands around, - - 4 bars
Left hands back, - - 4 bars
Polka four turns to place, - 8 bars
Head Couples: Half promenade, - - 4 bars
Polka two turns to place, - 4 bars

Repeat four times each couple the same in turn.

FOURTH FIGURE.

Introduction: - - - - 8 bars
First Couple: Polka four turns to the right, - 4 bars
Back to place again, - - 4 bars
All: Join hands and ladies pass to the right, 8 bars

In performing this movement after joining hands all the ladies drop both hands and execute a polka step to the right, passing in front of the gentleman on her right and stand by his side, all join hands again and so on in rotation until all have resumed their proper places.

All Couples: Polka round and to places, - 8 bars
Second Couple: Repeat, the gentlemen going four times to the right, - - 8 bars
Side Couples: Execute the same in turn.

FIFTH FIGURE.

Introduction:	- - - -	8 bars
All:	Hands around to the left, -	8 bars
	Balance to your partners and turn,	8 bars
First Lady:	Cross over, Polka four steps backward, the gentleman following facing her, - - -	4 bars
First Gent:	Polka four turns round, the lady following him, - -	4 bars
First Couple:	Polka four turns round, - -	8 bars

The entire figure is danced four times, each couple leading off in rotation.

EMPIRE QUADRILLE.

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FIRST FIGURE.

Introduction:	- - - -	8 bars
Head Couples:	Advance forward, - -	2 bars
	Ladies half chain, - - -	2 bars
	Promenade opposite, - -	4 bars
Balance:	And turn partners, - - -	8 bars
	Repeat to places, - -	16 bars
Side Couples:	Repeat the same.	

SECOND FIGURE.

Introduction:	- - - -	8 bars
First Lady:	And second gentleman advance passing round each other and stop,	4 bars
The Lady:	Waltzes around gent to same place,	4 bars
The Gent:	Waltzes around lady to same place.	4 bars
Same Two:	Cross right hands around, facing partners, - - -	4 bars
	Chassez to the right and left, -	4 bars
	Cross right hands and turn partners with left hands to place, -	4 bars
Balance:	And swing your partners, -	8 bars
Side Couples:	Repeat the entire figure the same.	

THIRD FIGURE.

Introduction:	- - - -	8 bars
First Lady:	And second gent cross hands and turn half around, - -	4 bars
Drop:	The left hand and chassez one step	2 bars
Cross:	Left hand, drop the right chassez,	2 bars
	Gentleman facing one way the lady the other, holding each others hands back to back, - -	8 bars
	Polka and reverse in this position.	
Return:	And dance the same with your own partner, - - -	16 bars

The whole figure is danced four times.

FOURTH FIGURE.

Introduction,	- - - -	8 bars
First Couple:	Cross over to second couple gentleman swings his partner to the right of second lady, - -	4 bars
First Gent:	Hands around to the left with two ladies, - - - -	4 bars
	Forward and Back, - -	4 bars
	Turning the ladies around under the arms, - - - -	2 bars
	Cross three hands around to the right,	4 bars
Two Ladies:	Form an arch and cross over to opposite side, gentleman passes under and stands on the right of second gentleman, - -	4 bars
Ladies:	Dance back to places, - -	4 bars
All Chassez:	To the right and left, -	4 bars
	First couple dance to place, -	2 bars
	Second couple swing right hand to place, - - -	2 bars
Side Couple:	The same once.	

FIFTH FIGURE.

Introduction:	- - - -	8 bars
First Couple:	Cross over to second couple, -	4 bars
	Four hands around to the left, -	4 bars
Cross:	Left hands all around, - -	4 bars
First Couple:	Form an arch, second couple pass through to the center back to back,	4 bars
	Return to places, - -	4 bars
All Balance:	And turn partners to place, -	8 bars
	Repeat.	
Side Couples:	The same twice.	

SIXTH FIGURE.

Introduction:	- - - -	8 bars
All:	Promenade to the left, -	4 bars
	Turn partners with right hand, -	4 bars
All:	Promenade to the right, - -	4 bars
	Turn partners with right hand,	4 bars
First Lady:	And opposite gent repeat (figure 2)	32 bars
	Repeat the above - - -	16 bars
Second Lady:	Repeat second figure, - -	32 bars

LAST FIGURE.

Introduction:	- - - -	8 bars
All:	Promenade to the left, - -	4 bars
	Turn partners with right hands,	4 bars
All:	Promenade to the right, - -	4 bars
	Turn partners with right hands, -	4 bars
First Couple:	Forward and Back, - -	4 bars
Forward Again:	Gentlemen change places, -	4 bars
First Couple:	Forward and back, - -	4 bars
	Forward again, - -	4 bars
Second Couple:	Forward and back, - -	4 bars
	Forward again and back, -	4 bars
Head Couples:	Forward and back, - -	4 bars
Forward Again:	Change partners, - - - -	4 bars
Salute:	Promenade to seats.	

MONTEBELLO QUADRILLE.

—: o :—

FIRST FIGURE.

Advance.

Introduction:	- - - -	8 bars
Four Ladies:	To the right and salute all around,	16 bars
Head Couples:	Half right and left, - -	8 bars
Side Couples:	Forward, half right and left, -	8 bars
All:	Join hands forward and back twice,	8 bars
	Eight hands around to place, swing partners, - - -	8 bars
Side Couples:	The same once.	

SECOND FIGURE.

The Attack.

Introduction:	- - - -	8 bars
Head Couples:	Forward ladies half chain, -	8 bars
	Forward again gents change places,	8 bars
All:	Balance to partners and swing, -	8 bars
All:	Chassez across salute corners, -	4 bars
All:	Swing partners, - -	4 bars
Head Couples:	Forward half right and left, -	8 bars

THIRD FIGURE.

The Cross Charge.

Introduction:	- - - -	8 bars
Four Gents:	Cross right hands in center, left hand to partners left—balance, -	4 bars
	Swing ladies in center, . -	4 bars
	Gents promenade outside, -	8 bars
All:	Balance and swing to place, -	8 bars
	Four ladies chain, - -	8 bars
All:	Balance to corners and swing, -	8 bars
All:	Promenade with own partners, -	8 bars

Repeat,

FOURTH FIGURE.

The Defeat.

Introduction,	- - - -	8 bars
First Couple:	Forward, leave lady in center	4 bars
	Second couple, - -	4 bars
	Third couple, - - -	4 bars
	Fourth couple, - -	4 bars
Four Ladies:	Join hands, circle to the right, -	4 bars
Four Gents:	Join hands with ladies, -	4 bars
All:	Balance and swing, - -	8 bars
Four Ladies:	Forward and back, - -	4 bars
Four Gents:	Forward and back, - -	4 bars
All:	Join hands, forward twice, -	8 bars

Repeat four times, each couple leading off in rotation.

FIFTH FIGURE.

General Charge and Victory.

Introduction:	- - - -	8 bars
Head Couples:	Half right and left, - -	4 bars
Side Couples:	Half right and left, - -	4 bars
Head Couples:	Cross back, - - -	4 bars
Side Couples:	Cross back, - - -	4 bars
First Couple:	To the right change ladies all around	8 bars
All:	Balance and swing, - -	8 bars
March:	All march arm in arm to the right,	8 bars
	Return to place to the left, -	8 bars

Repeat four times, each couple leading to the right in turn.

MASONIC QUADRILLE.

—:o:—

FIRST FIGURE.

Introduction:	- - - -	8 bars
All:	Swing partners with right hands,	4 bars
	Turn corners with left hands, -	4 bars
First Couple:	Promenade between opposite couple,	4 bars
	Return outside, - -	4 bars

All:	Chassez: - - - -	4 bars
	Salute corners and partners, -	4 bars
All:	Join hands forward twice, -	8 bars
Four Ladies:	In center face partners, - -	4 bars
	Gentlemen promenade to the right,	4 bars
Repeat:	Four times (finish) all swing partners and corners, - -	8 bars

SECOND FIGURE.

Introduction:	- - - -	8 bars
Head Couples:	Forward and back, - -	4 bars
	Forward and salute, - -	4 bars
	Chassez, - - -	4 bars
	Passing partners salute opposite,	2 bars
	Chassez back salute partners, -	2 bars
	Four hands round to place, -	4 bars
All:	Balance to corners and turn, -	8 bars
Repeat:	Four times (finish) all join hands forward and salute, - -	8 bars

THIRD FIGURE.

Introduction:	- - - -	8 bars
All:	Salute corners and turn partners, -	8 bars
First Couple:	Lead to the right and salute, -	2 bars
	Lead to second couple salute, -	2 bars
	Lead to fourth couple salute, -	2 bars
	Lead to place and salute partners,	2 bars
Head Couples:	Right and left, - -	8 bars
All March:	Arm in arm, - - -	8 bars
Repeat:	Four times (finish) all salute and turn partners, - -	8 bars

FOURTH FIGURE.

Introduction:	- - - -	8 bars
Head Couples:	Gentlemen change place, -	4 bars
	Lead in center face right side couples	4 bars
All:	Right and left, - -	8 bars
All:	Forward and turn ladies to place,	8 bars

All: Balance to corners and turn, - 8 bars
Side Couples: Repeat (finish) all gallop around the hall.
Side Couples: The same once.

THE CALEDONIANS.

—o—

FIRST FIGURE.

Introduction, - - - - - 8 bars
Head Couples: Cross right hand half around, 4 bars
Left hands back, 4 bars
Chassez to partners and turn - 8 bars
Ladies chain, - - - 8 bars
Half promenade, - - 8 bars
Repeat,
Side Couples: The same twice,

SECOND FIGURE.

Introduction, - - - - - 8 bars
Head Couples: Forward and back, - - 4 bars
Forward and salute, - - 4 bars
Four Ladies: Balance to the right - - 8 bars
All: Promenade, - - - 8 bars
Repeat,
Side Couples: The same twice. - - -

THIRD FIGURE.

Introduction, - - - - - 8 bars
Head Couples: Forward and back, - - 4 bars
Forward and Dos-a-Dos, - 4 bars
Cross over, first couple inside, 4 bars
Return outside, - - - 4 bars
All: Balance to corners, - - 8 bars
All: Join hands, forward and back, - 4 bars
Forward and turn partners, - 4 bars
Repeat,
Side Couples: The same twice.

FOURTH FIGURE.

Introduction,	- - - - -	8 bars
Head Couples:	Forward and back, - -	4 bars
	Forward and turn partners, - -	4 bars
Four Ladies:	Advance to the right, - -	4 bars
Four Gents:	Advance to the left, - -	4 bars
Four Ladies:	Advance to the right, - -	4 bars
Four Gents:	Advance to the left, - -	4 bars
All:	Promenade to place, - -	8 bars
	Repeat,	
Side Couples:	The same twice, - -	

FIFTH FIGURE.

Introduction:	- - - -	8 bars
First Couple:	Promenade (round side) -	8 bars
	Four ladies forward and back, -	4 bars
	Four gents forward and back,	4 bars
All:	Balance and turn partners, - -	8 bars
All:	Right and left half round, salute	8 bars
All:	Promenade to places, turn partners	8 bars
All:	Chassez and turn corners, -	8 bars

Repeat four times, each couple leading off in rotation.

THE GLIDE CALEDONIANS.

—: o :—

FIRST FIGURE.

Introduction:	- - - -	8 bars
Head Couples:	Right hands across, - -	8 bars
All:	Balance and turn partners, -	8 bars
All:	Waltz, - - - -	16 bars

This entire figure is dances four times.

SECOND FIGURE.

Introduction:	- - - -	8 bars
Head Couples:	Forward and back, - -	4 bars
	Forward again and salute, - -	4 bars

Ladies:	All to the right, - - -	8 bars
All:	Waltz, - - -	16 bars

This entire figure is danced four times.

THIRD FIGURE.

Introduction:	- - - -	8 bars
Head Couples:	Forward and back, - -	4 bars
	Forward and dos-a-dos, - -	4 bars
All:	Balance at corners, - -	8 bars
All:	Waltz, - - -	16 bars
	Repeat.	
Side Couples:	The entire figure twice.	

FOURTH FIGURE.

Introduction,	- - - - -	8 bars
First Couple:	Promenade (inside), - -	8 bars
Four Ladies:	Advance forward and back, - -	4 bars
Four Gents:	Advance forward and back, -	4 bars
All:	Balance to partners, - -	8 bars
All:	Waltz, - - - -	16 bars

This entire figure is performed four times, each couple leading off in rotation.

LAWN TENNIS.

—o—

NEW QUADRILLE.

—o—

FIRST FIGURE.

Measuring the Ground.

Introduction:	- - - -	8 bars
Head Couples:	Forward, seperate face partners,	4 bars
	Walk backward to sides, -	2 bars
	Face partners and walk to place,	2 bars
Head Couples:	Forward to the right and back, -	4 bars
	Forward again and change partners,	4 bars

Head Couples :	Forward to the left and back, -	4 bars
	Forward and change ladies, - -	4 bars
	Ladies half double chain—the four ladies cross right hands half around and turn partners with left hands, - - -	4 bars
	Turn partners with both hands, -	4 bars
Side Couples :	The same once.	

SECOND FIGURE.

The Varied Chains.

Introduction :	- - - -	8 bars
Head Couples :	Right and left with side couples on their right, - - -	8 bars
	Ladies half chain, - - -	4 bars
	Turn new partners, - -	4 bars
All :	Balance at corners and turn, -	8 bars
Head Couples :	Right and left with side couples on their left, - - -	8 bars
	Ladies half chain, - -	4 bars
	Turn new partners, - -	4 bars
All :	Balance at corners and turn, -	4 bars

The entire figure is repeated to bring ladies to their original place.

THIRD FIGURE.

The Rounds.

Introduction :	- - - -	8 bars
Head Couples :	Right and left around, - -	8 bars
All :	Forward and back, - -	4 bars
	Ladies in the center Dos-a-Dos and salute, - - -	4 bars
	Half grand chain, - - -	8 bars
	Four ladies forward and back, -	4 bars
	Ladies half double chain, -	4 bars
Head Couples :	Hands around with side couples and form two lines, - -	4 bars
	First lady go to second couples place second lady go to first couples place	4 bars

Hands round ladies (the two gentlemen on each side hands around the lady and change places, - 4 bars

All: Turn partners with right hand to place 4 bars

The entire figure is repeated by the head couples which will bring them to their original place.

Side Couples: The same twice.

FOURTH FIGURE.

The Double Pastourelle.

Introduction: - - - - - 8 bars

Head Couples: Forward six and back, the side couples swing their ladies to head couples, gentlemen return to their places forward six and back, - 4 bars

Ladies on the left pass under, first two gents form an arch, ladies on the left pass under, ladies on the sides, - - - 4 bars

Head Couples: Forward six and back, - - 4 bars

Ladies on the left pass under, - 4 bars

Side Couples: Forward six and back, - 4 bars

Ladies on the left pass under to original place, - - 4 bars

Four Ladies: Forward and back, - - 4 bars

Four Gents: Forward and back, - - 4 bars

All: Balance to partners and turn, - 8 bars

Side Couples: The same once.

FIFTH FIGURE.

The Net.

Introduction, - - - - - 8 bars

All: Forward and back, - - 4 bars

First couple face out all wheel into line 4 bars

First couple chassez to the right, - 2 bars

Dechasse to the left, - - 2 bars

All: Turn partners to place, - - 4 bars

All: Promenade half round, - 4 bars

	Turn partners with both hands,	4 bars
	Turn corners with right hands,	4 bars
	Turn partners with left hands,	4 bars
Promenade:	To places,	4 bars
	Turn partners,	4 bars

The entire figure is repeated four times, each couple chassez and dechassez in turn.

Coda: All salute partners.

THE HARLEQUIN QUADRILLE.

—:o:—

FIRST FIGURE.

Introduction:		8 bars
Ladies:	Grand chain,	8 bars
All:	Promenade,	8 bars
Swing.	Partners with the right to places,	4 bars
	Repeat left hands back again,	4 bars
Side Couples:	The same once.	

SECOND FIGURE.

Introduction:		8 bars
Head Couples:	Lead to the right and salute,	4 bars
	Four hands round to places,	4 bars
Head Ladies:	Forward and back,	4 bars
	Dos-a-Dos,	4 bars
Head Gents ·	Forward and back,	4 bars
	Dos-a-Dos,	4 bars
Chassez:	Across and turn corners,	4 bars
	Cross back and turn partners,	4 bars
Side Couples:	The same once.	

THIRD FIGURE.

Introduction:		8 bars
Head Couples:	Forward and back,	4 bars
	Forward and halt,	4 bars
	Balance to center and turn partners,	8 bars
	Four hands around,	4 bars
	Turn partners to places,	4 bars

Head Ladies:	Forward and back,	4 bars
	Forward and halt,	4 bars
Head Gents:	Forward and back,	4 bars
	Forward and halt,	4 bars
Head Couples:	Balance,	4 bars
	Four hands round to places,	4 bars
Side Couples:	The same once.	

FOURTH FIGURE.

Introduction,		8 bars
Balance:	All and turn corners,	8 bars
All Ladies:	Cross right hands around and back,	8 bars
Gentlemen:	Cross right hands all around,	8 bars
Hands:	All around,	8 bars
Gentlemen:	Backs towards the center and balance all,	4 bars
	Turn partners to places,	4 bars

This figure is performed four times.

FIFTH FIGURE.

Introduction,		8 bars
All:	Promenade,	8 bars
First Couple:	Face out all fall in line,	4 bars
	Turn partners in line with both hands,	4 bars
Forward:	March down the center ladies to the left, gents to the right,	4 bars
March:	Up the sides in lines again,	4 bars
Two.	Middle couples four hands round,	4 bars
	Two partners to places,	4 bars

This entire figure is performed four times, each couple marching down the center in rotation.

THE SUPRISE QUADRILLE.

—o—

FIRST FIGURE.

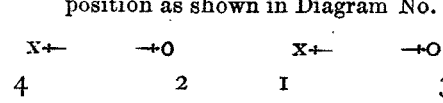
Introduction,		8 bars
First Lady:	Balance to right hand couple,	4 bars
	Three hands around,	4 bars

The Three:	Balance to next couple on the right,	4 bars
	Five hands round, - -	4 bars
The Five:	Balance to next couple on the right,	4 bars
	Seven hands around to places, -	4 bars
All:	Balance and turn partners, -	8 bars
	Each lady leads off in rotation.	

SECOND FIGURE.

Introduction,	- - - -	8 bars
Head Couples:	Lead to the right, - -	4 bars
All:	Chassez and form in two lines,	4 bars
	Half right and left in line, -	4 bars
	Half right and left across, -	4 bars
	Half ladies' chain in line, -	4 bars
	Half ladies' chain across, - -	4 bars
	Forward and back in line, -	4 bars
All:	Forward and turn partners to place,	4 bars
Side Couples:	Repeat precisely the same.	

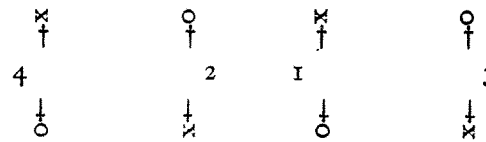
Head Couples: Lead to the right, brings the couples in the following position as shown in Diagram No. 1, thus:



—Diagram No. 1.—

Chassez: Facing as in diagram No. 1,

The ladies chassez four steps to the left and back, the gentlemen chassez four steps to the right behind the ladies and back. As soon as the chassez step is executed all turn and face partners as will be seen in Diagram No. 2.



—Diagram No. 2.—

EXPLANATION:—X— A Gentleman. O— A Lady. Pointers indicate the way to place

Half right and left in line.

They are now standing in two lines, and the half right and left movement is executed as they stand, at the end all turn and face in the following postion as shown in diagram No. 3.

O+–	–+X	O+–	–+X
2	4	3	1
X+–	–+O	X+–	–+O

—Diagram No. 3.—

The same movement is then performed as they now stand, ending in line, precisely the same as shown in Diagram No. 2.

THIRD FIGURE.

Introduction:	- - - -	8 bars
All:	Right and Left around, - -	16 bars
	Salute to corners, salute to partner,	8 bars
	Right and left around, -	16 bars
	Balance to corners, turn partners,	8 bars
First Four:	Forward to center, - -	2 bars
Side Four:	Seperate and chassez to head couples places, - - -	4 bars
	Forward to the center, - -	4 bars
Head Couples:	Seperate and return to places, -	4 bars
	Repeat the last eight bars to places, Repeat, - - -	
Side Couples:	The same twice.	

FOURTH FIGURE.

Introduction:	- - - -	8 bars
First Couples:	Balance to the right hand couple,	4 bars
	Four hands around, - -	4 bars
	Right and left with next couple, -	8 bars
	Ladies chain with next couple,	8 bars
All:	Balance and turn partners, -	8 bars

This figure is danced four times, each couple leading off in rotation.

FIFTH FIGURE.

Introduction,	- - - - -	8 bars
First Couples:	Forward and back, - -	4 bars
	Cross over, - - -	4 bars

Four Ladies:	Join hands, chassez inside,	4 bars
	Four gents chassez outside,	4 bars
Two Gents:	Join hands, chassez inside,	4 bars
	Two ladies chassez outside.	4 bars
All:	Balance and turn partners,	8 bars
Ladies:	To the center and back,	4 bars
	To the center again and stop,	
	Gents join hands around the ladies,	4 bars
	Balance and turn partners to places,	8 bars
Gentlemen:	To the center and back,	4 bars
	To the center again and stop,	4 bars
Ladies:	All quickly to seats.	

With Music enough to allow the Gents to recover from their surprise

LE POLO.

—:o:—

NEW FRENCH QUADRILLE.

—:o:—

FIRST FIGURE.

La Promenade.

INTRODUCTION:		8 bars
PROMENADE:	All half round,	4 bars
HEAD COUPLES:	Forward and back,	4 bars
HEAD COUPLES:	Half right and left to place,	4 bars
SIDE COUPLES:	The same,	4 bars
	Ladies grand chain,	8 bars
	Gentlemen grand chain,	8 bars

Repeat.

SECOND FIGURE.

La Corbeille.

INTRODUCTION:		8 bars
ALL:	Hands all around,	8 bars
	Four ladies in center, facing partners,	2 bars
GENTLEMEN:	Promenade round and turn partners,	2 bars
	Four gentlemen in center,	4 bars
LADIES:	Promenade round and turn partners,	4 bars
	Hands all around,	4 bars

Repeat.

THIRD FIGURE.

Les Petits Ronds.

INTRODUCTION: - - - - - 8 bars
HEAD COUPLES: Ladies change places, - - - 2 bars
SIDE COUPLES: Gentlemen change places, side gentlemen change places and give the left hand to their lady and the right hand to the lady on the right, in order to form a great round, the gentlemen with their backs turned to the middle of the Quadrille, - - - 4 bars
BALANCE: The rond becomes small then large, - 4 bars
PROMENADE: They keep together and return to place, - 4 bars
BALANCE: The gentlemen perform with their ladies a little rond in their place and finish turning their backs to the center of the Quadrille, 4 bars
BALANCE: They perform a rond with the new lady on their left, - - - - 4 bars
Last rond with the fourth lady to finish in places, - - - - 4 bars
Repeat.

FOURTH FIGURE.

La Nouvelle Pastourelle.

INTRODUCTION: - - - - 8 bars
HEAD COUPLES: Forward and back and give their ladies to the gents on their right and return to place, 8 bars
SIDES: Forward six and back, as they go backwards the first two gents advance forward and back and ladies to head couples, - 8 bars
HEADS: Forward six and back, side gents advance forward and back, - - - 8 bars
Hands half round to left and back to right to place, - - - - - 8 bars
SIDE COUPLES: The same once.

FIFTH FIGURE.

Le Polo.

This figure commences with the music.
ALL: Hands round to left formed by the four couples who turn to their left in dancing the gallop, 8 bars

FORM BASKET: The ladies take each other by the hand and form a rond in the middle of the Quadrille the gents pass their arms over the arms of ladies and give each other the hand in front of the ladies, in this position they gallop to the left, - - - - 8 bars

PROMENADE: When arrived at their place the gents hold up their arms, the ladies pass under and place themselves back to back in the middle of the rond the gents go on turning, - 4 bars

PROMENADE: When the gents comes each to his lady they put their right arm round the lady and perform with her a tour sur place, - - 4 bars

MOULINET: The gents without leaving their ladies form with the left hand a monlinet and turn in dancing the gallop with their lady, - 8 bars

Beginning of the figure which finishes with the Grand Rond.

WALTZ QUADRILLE.

—: No. 1. :—

—: o :—

FIRST FIGURE.

Introduction:	- - - -	8 bars
Head Couples:	Right and left, - - -	8 bars
All:	Waltz, - - -	16 bars
Head Couples:	Ladies chain, - - -	8 bars
All:	Waltz, - - -	16 bars
Side Couples:	The same.	

SECOND FIGURE.

Introduction:	- - - -	8 bars
Head Couples:	Forward two, - - -	8 bars
	Forward again, - -	8 bars
All:	Waltz, - - - -	16 bars
	Repeat.	
Side Couples:	The same twice.	

THIRD FIGURE.

Introduction:	- - - -	8 bars

Head Couples: Forward four, - - - 4 bars
Forward again change partners, 4 bars
All: Waltz, - - - - 16 bars
Repeat.
Side Couples: The same twice.

FOURTH FIGURE.

Introduction: - - - - 8 bars
All: Join hands forward and back, - 4 bars
Turn partners to places, - 4 bars
All: Waltz, - - - 16 bars
This entire figure is executed four times.

FIFTH FIGURE.

This figure commences with a pause in the music.

All: Right and left half around, - 8 bars
All: Waltz, - - - 16 bars
Head Couples: Forward two, - - - 8 bars
Forward again, - - - 8 bars
All: Waltz, - - - - 16 bars
Repeat,
Side Couples: The same.
All: At the close salute, - - 8 bars

WALTZ QUADRILLE.

—:)No. 2.(:—

—:o:—

FIRST FIGURE.

Introduction: - - - - 8 bars
Head Couples: Right and left, - - - 8 bars
Balance, - - - 8 bars
Ladies chain, - - - 8 bars
All: Waltz, - - - 16 bars
Side Couples: The same once.

SECOND FIGURE.

Introduction: - - - - 8 bars
Head Couples: Forward two, - - - 8 bars
Forward again, - - 8 bars

All: Waltz, - - - 16 bars
Repeat.
Side Couples: The same twice.

THIRD FIGURE.

Introduction: - - - - 8 bars
Head Couples: Right hands around, - - 4 bars
Left hands to center, - 4 bars
Balance to center, - - 4 bars
Half Promenade: To opposite places, - - 4 bars
All: Waltz, - - - 16 bars
Repeat.
Side Couples: The same twice.

FOURTH FIGURE.

Introduction: - - - - 8 bars
Head Couples: Balance to the right, - - 4 bars
Exchange partners, gentlemen lead new partners to places, - 4 bars
Ladies: Grand chain, - - - 8 bars
All: Forward and back, - - 4 bars
Turn new partners to places, - 4 bars
All: Waltz, - - - 16 bars
Head Couples: Repeat ending with own partners again.
Side Couples: The same twice.

THE LANCERS.

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FIRST FIGURE.

Introduction: - - - - 8 bars
Head Couples: Forward and back, - - 4 bars
Forward and turn opposite partners, 4 bars
Cross over inside (return outside) 8 bars
All: Balance to corners and turn, - 8 bars
Repeat.
Side Couples: The same twice.

SECOND FIGURE.

Introduction:	- - - -	8 bars
Head Couples:	Forward and back, - -	4 bars
	Forward and leave ladies in center,	4 bars
	Chassez to the right and left and turn partners to places, -	8 bars
Side Couples:	Seperate form two lines forward all,	4 bars
	Forward and turn partners to places,	4 bars
	Repeat.	
Side Couples:	The same twice.	

THIRD FIGURE.

Introduction,	- - - - -	8 bars
Head Couples:	Forward and back, - -	4 bars
	Forward and salute, - -	4 bars
	Ladies chain, - - - -	8 bars
	Repeat.	
Side Couples:	The same twice.	

FOURTH FIGURE.

Introduction,	- - - -	8 bars
Head Couples:	Lead to the right salute, -	4 bars
	Lead to the left salute, - -	4 bars
Head Couples:	Salute partners, - - -	4 bars
Head Couples:	Right and left, - -	8 bars
	Repeat.	
Side Couples:	The same twice.	

FIFTH FIGURE.

This figure commences with a pause of the music.

All:	Right and left all around, -	16 bars
First Couple:	Face out all fall in line seperate,	8 bars
All:	Forward and back twice, -	8 bars
First Couple:	March down the center and back,	8 bars
All:	Forward and back, - -	4 bars
	Forward and turn partners to places,	4 bars

Repeat four times each couple face out in turns.

Last Time:	All right and left all around,

SARATOGA LANCERS.

—o—

FIRST FIGURE.

Introduction, - - - - - 8 bars
Head Couples: Forward to the right and back, - 4 bars
Forward and turn opposite, - 4 bars
Head Couples: Cross over inside, return outside, - 8 bars
All: Balance to corners, - - 8 bars
Repeat four times by first leading to the right then to the left.

SECOND FIGURE.

Introduction: - - - - - 8 bars
All: Forward and back, - - 4 bars
Forward ladies in the center, - 4 bars
All: Chassez, - - - 8 bars
All: Promenade, - - - 8 bars
This figure is executed four times by first promenading to the right then to the left.

THIRD FIGURE.

Introduction: - - - - 8 bars
All: Forward and back, - - 4 bars
Forward and salute, - - 4 bars
Ladies grand chain, - - 8 bars
Repeat four times.

FOURTH FIGURE.

Introduction: - - - - 8 bars
Head Couples: Lead to the right salute, - - 4 bars
Take lady to opposite place salute, 4 bars
Head Couples: Return to place salute partners, - 4 bars
Right and left across and back, 8 bars
Head Couples: Lead to the left salute, take lady back
to her place salute, - - 4 bars
Return to places salute partners, 4 bars
Head Couples: Right and left across and back, 8 bars
Side Couples: The same once.

FIFTH FIGURE.

This figure commences with a pause of the music.

All:	Right and left half around salute,	8 bars
	Turn partners right hands round and left and right to places, -	8 bars
First Couple:	Face out form two lines, -	8 bars
All:	Chassez, - - - -	8 bars
March	Ladies to the right gents to the left,	8 bars
	Gentlemen and ladies in opposite lines forward and back, -	4 brrs
	Forward and turn partners to places	4 bars

This entire figure is performed four times each couple leading off in turn.

Last time, Half right and left and back.

GLIDE LANCERS.

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FIRST FIGURE.

Introduction,	- - - - -	8 bars
Head Couples:	Forward and back, - -	4 bars
	Forward and turn opposite partners,	4 bars
Cross Over:	First couple inside, return outside,	8 bars
Head Couples:	Waltz, - - - -	19 bars
All:	Balance to corners and turn -	8 bars
Side Couples:	The same once.	

SECOND FIGURE.

Introduction,	- - - - -	8 bars
Head Couples:	Forward and back, - -	4 bars
	Forward and ladies in center, -	4 bars
	Chassez, - - - -	4 bars
All:	Ladies to the right, - -	2 bars
All Waltz:	With new partners, - -	19 bars
	Repeat,	
Side Couples:	The same twice.	

THIRD FIGURE.

Introduction:	- - - - -	8 bars
Head Couples:	Forward and back, - -	4 bars

	Forward and salute, - -	4 bars
Head Couples:	Waltz, - - - -	19 bars
	Ladies chain, - - -	8 bars
Side Couples:	The same once.	

FOURTH FIGURE.

Introduction,	- - - -	8 bars
Head Couples:	Lead to the right and salute, -	4 bars
	Lead to the left and salute, -	4 bars
Head Couples:	Waltz, - - - -	19 bars
	Right and left, - -	8 bars
Side Couples:	The same once.	

FIFTH FIGURE.

This figure commences with a pause of the music.

All:	Right and left around, - -	16 bars
First Couple:	Waltz, Second couple seperate	18 bars
First Couple:	March down the center and back,	8 bars
All:	Forward and back, - -	4 bars
	Forward, turn partners to places,	4 bars
	Repeat,	
Side Couples:	The same twice.	
Last Time:	All right and left around.	
Coda:	All chassez and Promenade.	

PROF. KONCEN'S CARNIVAL LANCERS.

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FIRST FIGURE.

Introduction:	- - - -	8 bars
Head Couples:	Lead to the right salute, -	4 bars
	Return to places, - - -	2 bars
	Lead to the left salute, -	4 bars
	Return to places, - - -	2 bars
All:	Promenade, - - -	8 bars
All:	Waltz, - - -	16 bars
	Repeat.	
Side Couples:	The same twice.	

SECOND FIGURE.

Introduction:	- - - -	8 bars
All:	Forward and back, - -	4 bars
	Forward ladies in center, -	4 bars
All:	Chassez and turn partners, -	8 bars
Four Ladies:	To the right, - -	4 bars
All:	Polka with new partners, -	16 bars

Repeat four times.

THIRD FIGURE.

Introduction:	- - - -	8 bars
All:	Forward and back, - -	4 bars
	Four ladies in center, back to back,	4 bars
	Four hands around to the right, -	4 bars
Four Gents:	Forward extend the circle, the four gents give their right hands to their partners right, left hands to lady on their left, - -	4 bars
All:	Balance and turn partners to places,	8 bars
All	Waltz, - - - -	16 bars

Repeat four times.

FOURTH FIGURE.

Introduction:	- - - -	8 bars
All:	Forward and back, - -	4 bars
Four Ladies:	Cross right hands round, left hands back, - - - -	8 bars
All:	Balance to corners and turn, -	8 bars
All:	Promenade, - - - -	8 bars
All:	Esmeralda (or Polka), -	16 bars
	Repeat,	
Side Couples:	The same twice.	

FIFTH FIGURE.

This figure commences with a pause of the music.

All:	Right and left all around, -	16 bars
First Couple:	Face out form two lines, - -	8 bars
All:	Chassez, - -	8 bars

First Couple:	Form an arch, - - -	4 bars
	All march through the arch, arch couple fall in line, - - -	4 bars
	Couples meeting join hands all march down the middle and form two lines	8 bars
First Couple:	March down the center to place, -	4 bars
All:	Forward and back, - -	4 bars
	Forward and turn partners to places,	4 bars
All:	Waltz, - - - -	16 bars

This entire figure is performed four times, each couple face out in turn.

THE WALTZ LANCERS.

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FIRST FIGURE.

Introduction,	- - - - -	16 bars
Head Couples:	Forward and back, - -	8 bars
	Forward and turn the opposite, -	8 bars
Head Couples:	Waltz, - - - -	16 bars
All:	Waltz, - - - -	16 bars
Side Couples:	The same once.	

SECOND FIGURE.

Introduction:	- - - - -	16 bars
Head Couples:	Forward and back, - -	8 bars
	Ladies in center and chassez, -	8 bars
Head Couples:	Waltz, - - - -	12 bars
Side Couples:	Seperate and form two lines with head couples, - -	4 bars
	Forward eight, - - -	8 bars
All:	Waltz to places, - -	8 bars
Side Couples:	The same once.	

THIRD FIGURE.

Introduction:	- - - - -	16 bars
Head Couples:	Forward and back, - -	8 bars
	Forward and salute, - -	8 bars
All:	Waltz, - - - -	16 bars
Side Couples:	The same once.	

FOURTH FIGURE.

Introduction:	- - - -	16 bars
Head Couples:	Waltz to the right, salute, -	8 bars
	Waltz to the left, salute, - -	8 bars
Head Couples:	Waltz, - - -	8 bars
All:	Waltz, - - - -	16 bars
Side Couples:	The same once.	

FIFTH FIGURE.

This figure commences with a pause of the music.

All:	Waltz, - - - -	16 bars
First Couple:	Face out, form two lines, -	16 bars
	Forward eight and back, - -	8 bars
	Forward again, - -	8 bars
First Couple:	Waltz down the center and back,	16 bars
	Forward eight and back, -	8 bars
	Forward again, - - -	8 bars
All:	Waltz, - - -	16 bars

Repeat four times, each couple facing out in turn.

Last Time: All Waltz around the Hall.

THE NORMANDY LANCERS.

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FIRST FIGURE.

Introduction:	- - - -	8 bars
Head Couples:	Right and left to opposite place,	4 bars
	Turn partners with right hands, -	4 bars
Head Couples:	Cross with side couples to the right,	4 bars
	Return, - - -	4 bars
	Turn corners with right hands, -	4 bars
	Turn partners with left hands, salute,	4 bars
Side Couples:	Perform the same twice.	

SECOND FIGURE.

Introduction:	- - - -	8 bars
Head Couples:	Ladies half chain, - -	4 bars
All:	Salute partners, - - -	4 bars

All: Balance, - - - - 4 bars
Head Couples: Ladies half chain to places, - 4 bars
Head Couples: Right and left with side couples, 4 bars
Cross back, - - - 4 bars
Repeat.
Side Couples: The same twice.

THIRD FIGURE.

Introduction: - - - - 8 bars
Head Couples: Half promenade to opposite place, 4 bars
Salute partners, - - 2 bars
Head Couples: Cross right hands and give left hands to partners left, - - 2 bars
Balance in line, - - - 4 bars
Repeat.
Side Couples: The same twice.

FOURTH FIGURE.

Introduction: - - - - 8 bars
Head Couples: Forward and salute, - - 4 bars
Lead to the right and salute, - 4 bars
Head Couples: Ladies chain to the right, - 8 bars
Repeat,
Side Couples: Execute the entire figure twice.

FIFTH FIGURE.

Introduction, - - - - 8 bars
Ladies: Grand double chain, - - 16 bars
First Couple: Face out and all fall in line, - 8 bars
All: Promenade first and third couples to the left, fourth and second couples to the right, - - - 8 bars
Four Ladies: To the center and salute, - - 4 bars
Ladies cross right hands and turn half round, gents promenade to the left and meet partners, - 4 bars
All: Promenade to places, - - 4 bars
All: Turn partners in places, - 4 bars
Repeat four times.

THE ROYAL LANCERS.

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The Royal Lancers is to be danced by eight couples in a set eight ladies and eight gentlemen as shown in diagram.

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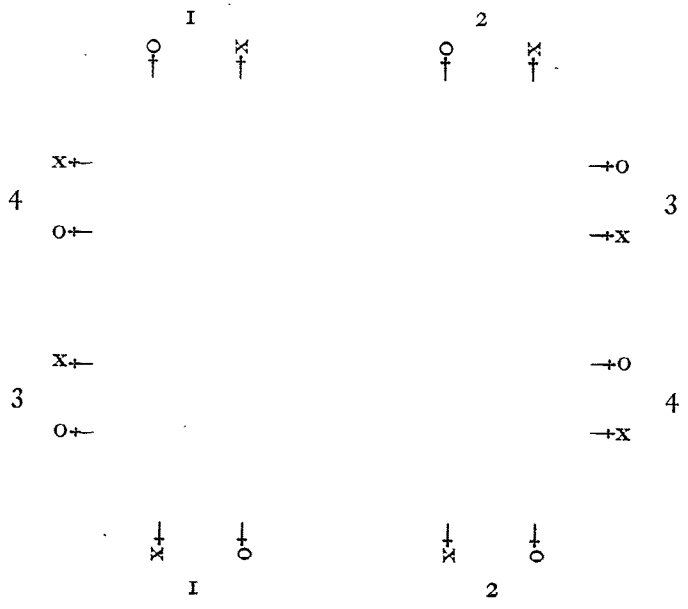


Position of the dancers before the music commences.

EXPLANATION:--X← A Gentleman. O← A Lady. Pointers indicate the way to face.

FIRST FIGURE.

Introduction: - - - - 8 bars

First Two: Ladies and opposite gents forward and back, - - - 4 bars

Forward again, turn opposite with both hands, and back to places, 4 bars

Head Couples:	Cross over, first couple inside, -	4 bars
	Return outside, - -	4 bars
All Ladies:	Balance with gent to their right, -	4 bars
	Turn gent on right, return to partners	4 bars

This entire figure is danced by second two ladies and opposite gentlemen, followed in rotation, and by the third two and fourth two ladies

SECOND FIGURE.

Introduction:	- - - -	8 bars
First Two:	Couples forward and back, -	4 bars
	Forward again, leave ladies in center facing partners, gents to places, -	4 bars
	Chassez across, - - -	4 bars
	Turn partners to places, - -	4 bars
Head Couples:	Forward and back, - -	4 bars
Side Couples:	Forward and back, - -	4 bars

Repeat by the second, third and fourth couples in pairs in rotation.

THIRD FIGURE.

Introduction:	- - - -	8 bars
First Two:	Ladies and opposite gentlemen forward and back, - -	4 bars
	Forward again salute and return,	4 bars
First and Third:	Couples lead to the right, ladies chain at corners, - -	8 bars
	Two second ladies, etc. repeat,	16 bars

The entire figure is repeated four times.

FOURTH FIGURE.

Introduction,	- - - -	8 bars
First Two:	Couples lead to the right and two side couples lead to the left salute,	4 bars
Four Couples:	Face around cross over and salute,	4 bars
All:	Chassez across, - -	4 bars
	Turn partners and take new places,	8 bars

Repeat again bringing the couples to their original places.
The third and fourth couples go through the entire figure twice.

FIFTH FIGURE.

This figure commences with a pause of the music.

Eight Ladies: Cross right hands around salute partners, - - - 8 bars
Cross left hands all round and salute partners, - - - 8 bars
Two First: Couples promenade ending in places facing outwards, - - 4 bars
Side Couples: Fall in columns two columns facing different ways, - - - 4 bars
All: Chassez across and back, - 8 bars
March: Ladies to the right, gents to the left form in lines facing each other, 8 bars

This is done by each column seperately but at the same time.

All: Forward and back, - - 4 bars
Forward and turn partners, - 4 bars

This entire figure is performed four times, each pair of couples leading off in rotation.

THE MINUET LANCIERS.

—: o :—

FIRST FIGURE.

Introduction, - - - - - 8 bars
First Four: Lead to the right and salute, - 4 bars
Take side ladies and change places, 4 bars
Forward six and back, when the six fall back two gents forward, - 4 bars
All: Turn partners, - - - 4 bars
Balance to corners and turn, - 8 bars
Repeat.
Side Couples: The same twice.

SECOND FIGURE.

Introduction: - - - - 8 bars
All: Forward and back, - - 4 bars
Forward, ladies in the center, salute, 4 bars

All:	Chassez, - - -	4 bars
	Turn partners to places, -	4 bars
	Four gents cross left hands, -	2 bars
	Right hand to partners left, -	2 bars
All:	Promenade, - - -	8 bars
	Repeat.	
Side Couples:	The same twice.	

THIRD FIGURE.

Introduction,	- - - - -	8 bars
All:	Forward and back, - -	4 bars
	Forward and salute, -	4 bars
	Ladies grand chain, - -	8 bars
	Repeat.	
Side Couples:	The same twice.	

FOURTH FIGURE.

Introduction:	- - - -	8 bars
First Four:	Lead to the right and salute, -	4 bars
	Change partners and form two lines,	4 bars
	Half right and left with opp. couples,	4 bars
All:	Forward and back, - -	4 bars
	Turn partners to places, - -	4 bars
	Repeat.	
Side Couples:	The same twice.	

FIFTH FIGURE.

Introduction:	- - - -	8 bars
All:	Salute commence with grand square,	4 bars
	First in center, - - -	4 bars
	Sides seperate, - -	4 bars
	Sides in center, - - -	4 bars
	First four seperate, - -	4 bars
All:	Turn partners to places, -	4 bars
	First couple face out, - -	4 bars
All:	Fall in line, - - -	4 bars
All:	Chassez, - - -	8 bars
March:	Ladies to right and gents to left form	

two lines, - - - 8 bars
All: Forward and back, - - 8 bars
Turn partners to places, - 4 bars
Repeat.
Side Couples: The same twice.

THE CENTENNIAL LANCERS.

—:o:—

This is a modification of the „Plain Lancers," by which eight couples can be placed in a sit, by adopting this method of dancing in double sets a great deal of space can be gained. (see royol lancers)

FIRST FIGURE.

Introduction, - - - - - 8 bars
Head Couples: Forward and back, - - 4 bars
Forward and turn opposite, - 4 bars
Cross over inside, - - 4 bars
Return outsite, - - - 4 bars
All: join hands all forward and back, 4 bars
Turn partners to places, - - 4 bars
Repeat.
Side Couples: The same twice.

SECOND FIGURE.

Introduction: - - - - 8 bars
All: Join hands forward and back, - 4 bars
All: Forward leave ladies in center, 4 bars
Salute, - - - - 4 bars
Chassez and turn partners, - 4 bars
All: Hands all around, - - - 8 bars
Repeat.
Side Couples: The same twice.

THIRD FIGURE.

Introduction, - - - - - 8 bars
All: Join hands forward and back, 4 bars

All: Forward and salute, - - 4 bars
Ladies chain at corner couples, 8 bars
Repeat.
Side Couples: The same twice.

FOURTH FIGURE.

Introduction, - - - - - 8 bars
Head Couples: Join hands lead to the right salute, 4 bars
Lead to the left salute, - - 4 bars
Return to places salute, - 4 bars
Head Couples: Cross over, - - - 2 bars
Side Couples: Cross over, - - - 2 bars
Head Couples: Return to places, - - - 2 bars
Side Couples: Return to places, - - 2 bars
Repeat.
Side Couples: The same twice.

FIFTH FIGURE.

* This figure commences with a pause of the music.

All: join hands forward and back, - 4 bars
Turn partners in places, - 4 bars
All: Forward and back, - - 4 bars
Turn partners in place, - 4 bars

First Couple: Face out, The first couple joins hands and promenades to the right in the center of the set and returns to their orriginal place facing outward, - - 4 bars
Couples on the right and left fall in line 4 bars
All: Forward and back twice, - - 8 bars
March: In couples one couple to the right, the other to the left marching down the middle of the set, 8 bars
All: Join hands in couples forward and back 4 bars
Return to places, - - - 4 bars

This entire figure is performed four times' the couples in rotation taking the lead.

THE PARISIAN VARIETIES.

—:o:—

FIRST FIGURE.

Introduction,	- - - - - -	8 bars
First Couple:	Lead to the right salute, -	2 bars
	Return to places, - - -	2 bars
	Lead to the left salute, - -	2 bars
	Return to places, - -	2 bars
Head Couples:	Right and left across and back, -	8 bars
All:	Waltz, - - -	19 bars

Repeat four times, each couple leading off in rotation.

SECOND FIGURE.

Introduction:	- - - -	8 bars
First Gent:	And opposite lady forward and back and face partners, - -	4 bars
	Chassez to the right—head couples turn half round with left hand bringing the lady on the left, -	4 bars
First Gent:	And opposite lady forward again,	4 bars
	Chassez and turn partners with right hands, - - -	4 bars
All:	Polka, - - - -	16 bars

THIRD FIGURE.

Introduction:	- - - -	8 bars
First Gent:	Lead four ladies in center, the gent commences by giving his left hand to the lady on his left and leads her in the center, - -	2 bars
	Leads opposite lady with right hand in center, - - -	2 bars
	Next lady with left hand, -	2 bars
	His partner with right hand and places himself in center, -	2 bars
Four Ladies:	Join hands facing partners turn to to left, - - -	7 bars

All: Waltz, - - - - 17 bars

Repeat four times each gentleman leading the ladies in center in rotation.

FOURTH FIGURE.

Introduction: - - - - 8 bars

First Couple: Forward and turn with both hands round, - - - 4 bars

Seperate and cross right hands with side couples, gent to the right lady to the left, - - - 2 bars

Three hands around and return to places, - - - 2 bars

First Gent: And opp. lady forward and back, 4 bars

Chassez, - - - 4 bars

All: Redowa, - - - 16 bars

Repeat four times, each couple leading off in turn.

FIFTH FIGURE.

Introduction: - - - - 8 bars

Head Couples: Forward and back, - - 4 bars

Salute seperate form two lines with side couples, - - - 4 bars

All: Forward and back, - - 4 bars

Ladies cross right hands and give left hands to partners left, - 3 bars

Balance: All in Waltz steps, - - 4 bars

Ladies advance to next gent, balance 4 bars

Advance to next gent, - - 4 bars

To partners, - - - 4 bars

All: Waltz, - - - 18 bars

Repeat four times.

Coda: (Last time), four ladies in center salute partners.

ROUND DANCES.

The great principle of dancing is to glide smoothly and gracefully with perfect ease. The gentleman places himself in front of his partner a little to her right, his right foot is placed between those of his partner. He encircles her waist with his right arm and holds her right hand with his left extending it straight downward with perfect ease.

The lady's left arm should rest lightly and gracefully upon her partners right shoulder, while the right arm should be extended nearly straight downward and should avoid leaning her head upon his shoulder both turning their heads slightly to the left and looking over each others right shoulders and avoid jerkey movements.

A gentleman should regulate a proper and a respectablo distance between himself and his partner.

If he draws the lady too close he empedes the freedom of his action, and on the other hand he should not stand to great a distance from her which would prevent his rendering her sufficient support.

A gentleman being at all times responciable for the guidance of his lady. Therefore he should avoid coming in contact with other couples. A lady should entirely abandon herself to the guidance of her partner and obey the slightest motion indicating a change of direction as the success of the dancers entirely depends upon the partner moveing in concert.

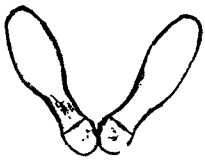
The lightness and elasticity which are peculiar excellence of successful waltzers can only be acquired by practice, but avoiding as much as possible that appearance of laborious effort, the pupil will more rapidly attain the proficiency which he desires."

In all round dances the gentleman commences with his left foot first standing in the third position the right foot front. The lady begins with her right foot standing in the third position the left foot front.

THE FIVE POSITIONS IN DANCING.

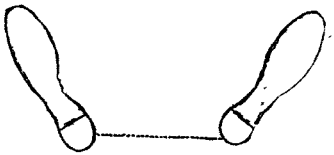
A season passed in attaining a knowledge of the steps and dancing is superfluous, particular the first position is absolutely necessary to be learned correctly; as it gives the key and is the starting point of all the rest. The following descriptions illustrate the five positions in dancing:

FIRST POSITION.



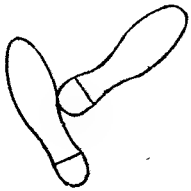
Place the feet with the heels touching, so as to form the sixth part of a circle, the body must be kept erect and without stiffness, and the movements being made by the feet alone.

SECOND POSITION.



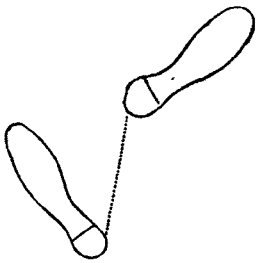
Throw the weight of the body on the left foot. Glide the right foot directly to the right; the toe pointing and resting on the floor, the heel raised and the instep curved.

THIRD POSITION.



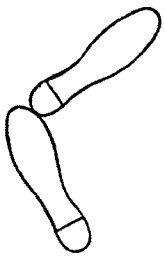
Draw the heel of the right foot against the hollow of the left foot.

FOURTH POSITION.



The right foot is extended in the direction of the right, stand with nearly the whole weight on the left foot, with your right toe touching the floor.

FIFTH POSITION.



Draw the heel of the right foot up to and touching the toe of the left foot.

THE WALTZ.

The waltz is the foundation of all round dances, and in order to dance it gracefully you should reverse to every four bars of music, this renders it easy to turn in any direction that the fancy may suggest, standing in the third position the right foot front commencing thus:

Slide the left foot in the direction of the left fourth position, (count one.)

Slide the right foot up to the left place, the right toe to the heel of the left in the fifth position, (count two.)

Slide the left foot behind the right in the third position, (count three.)

Slide the right foot in the direction of the right between your partner's feet in the fourth position, (count four.)

Slide the left foot to the right, place the left toe to the heel of the right in the fifth position, (count five.)

Slide the right foot between the left in the third position (count six.)

The lady executes the same movements, commencing with 4, 5, 6, while the gentlemen performs 1, 2, 3, and the lady re-commencing with 1, 2, 3, while he executes 4, 5, 6.

THE REVERSE BACKWARD.

Slide the right foot directly backward, (count one.)

Slide the left foot up to the right in the third position, (count two.)

Slide the right foot backward, (count three.)

THE REVERSE FORWARD.

Slide the right foot directly forward, (count one.)

Slide the left foot behind the right in the third position, (count two.)

Slide again the right foot directly forward, (count three.)

When the gentleman reverses backward with his right foot, the lady reverses forward with her left, when he reverses forward she goes backward.

THE GLIDE WALTZ.

Glide backward with the left foot one step, bending the knees. (count one.)

Draw the right foot straight back of the left and straightening the knees, (count two.)

Finish the turn by drawing the left foot up to the right, (count three.)

Glide the right foot forward and bending the knees, (count four.)

Glide the left foot in front of the right and raising on both toes turning half around, (connt five.)

Finish the turn by drawing the right foot up to the left, (count six.)

THE REVERSE.

To the reverse there is no change of steps necessary; the gentleman commencing with his left foot first gliding backward. The lady commencing with her right foot forward. While the lady executes 4, 5, 6, 1, 2, 3, the gentleman executes 1, 2, 2, 4, 5, 6, and so on alternately.

THE NEW FIVE—STEP WALTZ.

Glide the left foot forward, (count one;) draw the right foot close to the left, springing on it and raise the left foot pointing to the floor, (count two;) glide the right foot forward, (count three;) glide the left foot forward between your partner's feet turning to the right, (count four;) glide the left foot and bring the right foot in front of the left and turn half around, (count five.)

THE DOUBLE GLIDE WALTZ.

Glide backward with the left foot, (count one;) draw the right foot to the left, (count two;) glide backward with the left, (count three;) glide the right foot to left, (count four;) draw the left foot backward, (count five.) Glide forward with right foot, (count one;) draw left foot to right, (count two;) execute waltz step with right foot forward, (count 3, 4, 5.)

There is a slight rest between counts two and three, which fills up the six counts in the music.

THE WALTZ IN DOUBLE TIME.

Slide the left foot in the direction of the left, (count one;) chassez the left foot with the right, remembering not to turn, (count two;) draw the left foot behind the right, slide directly forward and finish the turn, (count three.)

THE SPANISH WALTZ.

Slide the left foot directly backward, (count one;) pass your right foot behind the left, (count two;) slide the left foot backward, (count three;) slide the left foot forward, (count four;) pass the left foot forward, (count five;) draw the right foot up to the left turning on the ball of both feet, finishing the turn with the right foot forward, (count six.)

THE BOSTON DIP.

The Boston Dip at one time was a very popular dance for the time being, but now-a-days danced but very seldom, its movements being very vulgar and ungraceful. The step of this dance is similar to the glide waltz, each glide being performed by bending the knees considerable, which causes the body to dip at entervals.

THE MAZOURKA WALTZ.

Slide the left foot directly forward and spring on it twice, (count one;) slide the right foot directly forward and spring on it twice, (count two;) hop on each foot in succession striking the heels together, then glide to the side, (count three;) but this movement is seldom used now, the dancers generally finish with the old waltz step. Repeat the same movements continuously.

LA RUSSE.

Glide with the left foot two steps in the direction of the left and execute one glide and a glisse. Glide two steps with the right foot in the direction of the right and perform one glide and a glisse. A glisse is a half glide.

THE HOP WALTZ.

Spring from the right foot to the left drawing the left foot directly back to the right, (count one;) draw the right foot behind the left heel turning on both feet, (count two;) complete the turn drawing the right foot in the third position, (count three;) spring from the left foot up on the ball of the right, drawing the right foot forward in the fourth position, (count four;) draw the left foot in front of the right turning on both feet, (count five;) complete the turn by drawing the right foot in the third position, (count six.)

THE KNICKERBOCKER WALTZ.

Waltz, step half round commencing with left foot, (count one;) waltz step half round with right foot, (count two;) waltz step half round with left foot, (count three.)

THE SIDE MOVEMENT.

Glide the right foot directly sideways, (count one;) draw the left up to the right, (count two.) Glide the left foot sideways, (count one;) draw the right foot close to the left, (count two.)

THE SOCIETY WALTZ.

Slide the left foot in the direction of the right, (count one;) slide the right foot in the direction of the left, (count two;) and raise the left foot in the air, (count three.) Repeat with right foot, etc.

THE NEWPORT.

In commencing rest the whole weight of the body on the right foot, the toe of the left pointing to the floor.

Slide on the right foot in the direction of the left, the left toe pointing to the floor, (count one;) slide again on the right foot, the left toe pointing to the floor, (count two;) slide the left foot forward, the weight of the body resting on the left foot, (count three.)

REPEAT THE ABOVE, SLIDING WITH THE LEFT FOOT THUS:

Slide the left foot in the direction of the right, the right toe pointing to the floor, (count one;) slide again on the left foot, the toe of the right pointing to the floor, (count two;) slide the right foot forward, the weight of the body resting on the right, (count three.)

Re-commencing above and so on alternately.

THE GITANA WALTZ.

Slide the left foot forward, (count one;) hop on the left and raising the right turning half around, (count two;) slide the right foot forward, (count three;) hop on the right, raising the left, turning half round, (count four;) then perform the polka mazourka step with the left foot, (count five;) commence the slide step and hop with the right foot, (count six;) then hop on the left foot, (count seven;) execute with the right foot the polka mazourka step, (count eight.)

Repeat the same movements continuously.

THE DEUX TEMPS.

The movements to this dance are the same as that of the galop, being danced to waltz music, (3-4 time,) and the galop to 2-4 time. In order to perform this dance correctly you must avoid raising your feet from the floor and glide with grace and perfect ease.

First movement: Slide the right foot directly forward, (count one.) Second movement: Draw the left up in the third position, (count two.) Third movement: Slide the left foot directly forward, (count three.) Having finished this step with the right foot, commence again with the left foot by sliding directly backward.

THE REDOWA WALTZ.

Commencing with the knees bend, glide the left foot forward, the left foot receiving the weight of the body, at the end of the glide, (count one;) draw the right foot partially behind the left, straightening the knees, the right foot receiving the weight of the body, (count

two;) place the left foot behind the right, and with a spring change the weight from the right to the left, (count three.)

Repeat gliding the right foot forward and using the right foot for the left, and vice versa; then glide the right foot forward and bear upon it, (count one;) bring the left foot behind the right, bearing on the right, (count two;) place right foot behind the left, and spring the weight from left to right, (count three.)

THE REVERSE FORWARD.

Gentleman steps two steps forward with the right foot. The lady steps two steps backward with left foot.

THE REVERSE BACKWARD.

Gentleman steps two steps backward with the right foot. The lady steps two steps forward with left foot.

THE SICILIENNE.

Hop on the right foot and bring the left foot behind, (count one;) hop again on the right and draw the left in front, (count two;) hop on the right and extend the left in front, the toe pointing to the floor, (count three;) hop on the right foot, bring the left in front of the right, (count four;) slide three steps forward with the left foot, (count five;) turning half around and drawing the left foot in front, (count six.)

Re-commencing with the right foot,

THE DANISH DANCE.

Step with the left foot in the second position, (count one;) draw the right foot in the third position, (count two;) execute the above four times, counting eight. The movement being made sideways to the left then, take eight short galop steps to the right. Repeat the same once, then dance the waltz or schottisch, (16 bars.)

ZULMA L'ORIENTALE.

The gentleman as usual commences with his left foot first, and executes two polka steps, and the lady begins with her right foot in the following manner:

Place the point of the left toe in the fourth position, (count one;) draw the heel of the left foot in the hollow of the right, (count two;) glide the left foot forward.

THE GORLITZA.

The step of the Gorlitza is divided in two parts, the first part occupying eight bars of music, the second part occupying sixteen bars of music.

Slide one polka step to the left and turn half around, (count one;) glide right foot in direction of right, (count two;) draw the left foot up behind the right, (count three;) glide with right foot with left foot in front, (count four;) hop on right foot, the left raised in front, resting on left, drawing it behind right, (count five;) glide right foot in the direction of the right, finishing with left foot in front, (count six;) glide with right foot the left in front, drawing the left behind the right, (count seven;) glide with right foot in direction of the right, resting right foot in front, turning around, (count eight.)

SECOND PART.

Perform Polka Mazourka step with the left foot, turning half around, (count one;) polka mazourka step with the right foot, (count two;) drawing the left behind the right, (count three;) glide the right foot in the direction of the right, resting with the right foot in front, (count four;) commencing polka mazourka step with the right foot turning half around, (count five;) polka mazourka step with the left foot in the direction of the left, (count six;) and resting on the right foot behind, (count seven;) glide with the left foot drawing it behind the right, (count eight.) Re-commencing above, etc.

LA ZINGERILLA.

MUSIC IN 3-4 TIME.

Glide the left foot directly sideways, (count one;) draw the right foot close behind the left in third position, (count two;) hop on the right, same time pass the left behind the right, (count three;) hop again on the right foot and bring the left in front to third position, (count four;) slide the left foot forward, (count five;) hop on the left foot, turn half around and bring the right foot in front to third position, [count six.] Re-commencing above, and so on.

THE WAVE.

Commence with three long galop steps in the direction of the left foot, draw the right foot close up to the left rest, and hold the left foot in the air. Commence above, etc.

LA BELLE OR ROCKAWAY.

The gentleman steps directly backward with his left foot, (count one;) and passes his right foot directly backward, (count two;) again step backward with the left foot, (count three;) then perform three waltz steps counting thus: One, two, three, four, five, six; one, two, three, Re-commencing above and so on alternately from right to left.

THE SOCIETY AND RIPPLE.

Glide the left foot in front of the right bending both knees, (count one;) draw the right foot up close to the left, (count two;) glide forward with the left foot, (count three;) glide the right foot in front of the left, bending both knees, (count four;) draw the left foot up to the right, (count five;) glide forward with the right foot, (count six.)

THE POLKA MAZOURKA.

The Polka Mazourka is of Polish origin, and is a very graceful dance. It's composed from the polka and mazourka step, the figures was some years ago used as a stage dance and it is quite a favorite for the old folks.

Slide the left foot forward to the left, (count one;) draw the right foot up to the left, at the same time raise the left foot extending it pointing the foot down, (count two;) bring the left foot back close to the right, at the same time springing on the right without touching the left on the floor, (count three;) slide the left foot forward, (count four;) draw the right foot up to where the left was raising the left foot in front, (count five;) fall on the foot raising the right foot behind at the same time turning half around, (count six.) Then commence with the right foot instead of the left, as in No. 1, and so on the mazourka part being executed, forward without turning, then turn half around. The gentleman commences some as the waltz position, beginning with the left foot, lady commencing with her right foot.

THE VARSOVIENNE.

The Varsovienne was some years ago a very popular dance, but now-a-days danced but very little, as it is too slow to suit the popular taste. The music is divided in two parts, making in all sixteen bars.

FIRST PART.

Pass the left foot towards the left, followed by the right in the rear twice, (count one;) repeat second bar, (count two;) as you are turning execute one polka step, (count three;) and draw the right to tho front and wait one bar, (count four.) Repeat the above with the right foot consequently reversing the order of the feet throughout the set.

SECOND PART.

Commence with the left foot and execute one polka step to the left and turn partners, (count one;) slide the right foot to the front and wait one bar, (count two;) polka step right foot towards the right and turn partners, (count three;) left foot to the front and wait one bar, (count four.)

Execute three polka Redowa steps, with the left foot, (count one;) draw the right foot to the front and wait one bar, (count two;) repeat commencing with the right foot, (count three.)

THE SCHOTTISCHE.

The Schottische was shortly introduced after the Polka, and has been for some time past the Dancing Amusement of America; it is still the favorite of the Germans. This dance, however, like the Varsovienne and many others, are too slow in movement to suit the popular taste; the step of the Schottische is divided into two parts.

FIRST PART.

Slide the left foot directly sideways, (count one;) draw the right foot up to the left, (count two;) again glide the left foot sideways, (count three;) draw the right up to the left, (count four;) repeat the same movement with the right foot counting one, two three, four.

SECOND PART.

Draw the right foot straight back to the heel of the left, the toe of the right pointing to the floor, (counting one, two, three;) glide the left foot sideways, (count one;) draw the right close to the left, (count two;) draw the left foot straight back to the heel of the right, the toe of the left pointing to the floor, (count three.)

Glide the right foot sideways, (count one;) draw the left foot up to the right, (count two;) draw the right foot straight back to the heel

of the left, the toe of the right pointing to the floor, (count three;) glide the left foot directly sideways, (count one;) draw the right to the left, (count two;) draw the left foot straight back to the heel of the right, the toe of the left pointing to the floor, (count three.)

Commencing above again at first part, and so on.

THE MILITARY OR SKIP SCHOTTISCHE.

MUSIC IN 4-4 TIME.

ARRAINGED BY M. J. KONCEN.

Commence by first hopping four steps then execute four waltz steps thus:

Hop with the left foot forward, (count one;) hop right foot forward, (count two;) hop left foot forward, (count three;) hop right foot forward, (count four;) then perform four waltz steps.

Re-commencing above.

LA KASKA.

MUSIC IN 3-4 TIME.

The gentleman performs three Mazourka steps with the left foot, springing on the right, and pass straight down the room, and execute one Polka Redowa step turning half around, (four bars;) repeat with the other foot, (four bars.) Perform four Polka Redowa steps in turning to the right, (four bars;) and reverse four steps turning to the left, (four bars.)

Re-commence above and so on alternately.

THE UNION DANCE.

MUSIC IN 6-8 TIME.

Glide the left foot sideways, (count one;) draw the right foot close up behind the left in the third position, (count two;) glide the left foot forward, (count three;) draw the right foot close up to the left in third position, (count four, 2 bars;) repeat the above with the right foot, (count four;) perform four galop steps straight down the room, finishing on the fourth step with a hop, and turn half around, (count four;) and execute two polka steps turning around, (count four.)

Re-commencing above etc.

LA CZARIENE.

MUSIC IN 3-4 TIME.

Perform the whole step of the Polka Mazourka, (counting six;) then execute hop on the left foot and place the right foot behind the left in the fifth position, (count one;) slide the left foot directly forward to fourth position, and turn half around the right foot front to third position, (count two;) hop on the left foot and draw the right to second position, (count three.)

Re-commencing above with the right foot, and so on alternately etc.

LA CARLOWITZKA.

MUSIC IN 3-4 time.

Glide the left foot forward, (count one;) and raise the right foot and spring twice on the left foot, turning half around, (count two, three;) repeat the above with the right foot, (counting four, five, six;) then perform the Polka Mazourka step with the left foot, (count six.)

Re-commencing above, etc.

THE BOHEMIAN, OR HEEL-AND-TOE POLKA.

This dance is to be counted as follows: The gentleman commencing with his left foot first, the lady with her right foot, thus: Heel toe, 1 2 3, heel toe, 1 2 3, 1 2 3 4, 1 2 3 4, and so on in succession.

Slide the left foot sideways, heel pointing to the floor, (count one;) then draw the left foot behind the right, the toe pointing to the floor, (count two;) slide the left foot sideways, (count one;) draw up the right foot, (count two;) slide with the left foot sideways, (count three;) repeat the above with the right foot thus: Slide the right foot sideways, heel pointing to the floor, (count one;) then draw the right behind the left, the toe pointing to the floor, (count two;) slide the right foot sideways, (count one;) draw up the left foot, (count two;) slide with the right foot sideways, (count three;) then slide four Polka steps with the left foot, counting 1 2 3 4, half turning, then perform four more Polka steps with the right foot, counting 1 2 3 4.

Re-commencing above with the right foot, and so on in succession.

THE XYLAPHONE POLKA.

ARRANGED BY M. J. KONCEN.

Glide with the left foot three steps in the direction of the left, counting 1 2 3, at the same time turning quarter way around to the right, then execute three Polka steps with the right and left foot, counting thus, 1 2 3 4 5 6 7 8 9.

Repeat commencing above.

THE POLKA.

Slide the left foot directly sideways to second position, (count one;) draw the right foot to first position, (count two;) again slide the left foot to second position, at the same time turning around to the right (count three;) rest, (count four.) Repeat with the right foot, etc.

THE KNICKERBOCKER.

Take three long galop glides with the left foot on ascent, and as right foot is brought up to the left for third time, rest and hold left foot in air. To make second step change on left and execute three galop steps with right foot ascended ending on left foot for third time, with right foot in air. To perform third step change quickly to the right foot and execute three steps with left foot ascended, ending on right foot with left foot in air.

Re-commencing above.

THE REDOWA.

The Redowa is the most graceful of all round dances when performed correctly, and in order to execute the step thoroughly you must be an accomplished dancer. Commence with the feet placed in the third position thus: Spring lightly to the side with the right foot, the toe of the left to second position, (count one;) glide the left foot forward pointing the toe of the right foot behind, (count two;) draw the right foot up to the third position, (count three.) This dance should be well practiced up and down the room before attempting to reverse.

THE POLKA REDOWA.

The Polka Redowa step is similar to the plain Polka, the only differance is hopping instead of gliding, being danced to the music of the Polka Mazourka.

THE REDOWA GLISSADE.

Glide left foot to second position, (count one;) draw right foot to first position, (count two;) raise left foot in second position and hop upon it bringing it up to the right foot and displacing the latter turning two glides to the left, redowa as first to left then redowa to right.

THE AZALEA.

ARRANGED BY M. J. KONCEN.

Take the third position the right foot front. Glide four steps with the left foot in the direction of the left, (count 1, 2, 3, 4;) turn half around and execute four steps with the right foot in the direction of the right, (count 1, 2, 3, 4;) then execute four waltz steps thus: Slide the left foot in the direction of the left fourth position, (count one;) draw the right foot up to the left place, the right toe to the heel of the left in the fifth position, (count two;) slide the left foot behind the right in the third position, (count three;) slide the right foot between your partner's feet in the fourth position, (count four;) slide the left foot to the right, place the left toe to the heel of the right in the fifth position, (count five;) slide the right foot between the left in the third position, (count six.) Lady same as the gentleman, except that the feet are reversed, commence with the right foot instead of the left.

LA CASCARILLA.

ARRANGED BY M. J. KONCEN.

The gentleman commences with his left foot and executes four steps in the direction of his left, (count 1, 2, 3, 4.) Turning slightly to the right and perform four steps with the right foot, (count 1, 2, 3, 4;) then execute three polka steps with the left and right foot counting thus: 1, 2, 3, 4, 5, 6, 7, 8, 9. (See polka page 91.)

THE RACQUET.

The Racquet step is to be counted as follows: 1, 2 3, and a kick, 4, 5, and a kick, 6, 7, and a kick. Glide with the left foot three steps directly sideways and kick with the left foot, (count 1, 2, 3, and a kick;) Glide one step sideways with the right foot, draw up the left and kick with the right, (count 4, 5, and a kick;) glide one step sideways with the left foot, draw up the right and kick with the left, (count 6, 7, and a kick.) Commence above with right foot in rapid succession. Lady same as gentleman, except the feet are reversed, she starting with the right foot instead of the left.

THE DOUBLE RACQUET.

The step of the Double Racquet is similar to the plain racquet, the only difference is kicking in double time.

THE THREE-STEP GALOP.

ARRANGED BY M. J. KONCEN.

Glide three steps directly sideways with the left foot, and turn half around, (count 1, 2, 3;) glide three steps with the right foot in the direction of the right, and turn half around, (count 1, 2, 3.)

THE GALOP.

The Galop step is merely sliding with one foot and changing to the other in rapid succession. Slide with the left foot four steps in the direction of the left, counting 1, 2, 3, 4, and turn half around changing from the left foot to the right, counting 1, 2, 3, 4, and so on in rapid succession.

THE HARVARD.

The Harvard is a very graceful dance when performed correctly. It is similar to the glide waltz gliding at intervals. Glide backward with the left foot one step, bending the knees, (count one;) draw the right foot straight back to the left, straightening the knees, (count two;) glide backward with the left foot, bending the knees, (count three;) glide the right foot forward, bending the knees, (count four;) draw the left foot up behind the right, (count five;) glide the right foot forward and bending the knees, (count six.)

Then execute three waltz steps, (see page 80.)

THE ESMERALDA.

ARRANGED BY M. J. KONCEN.

Glide two steps directly forward with the left foot, (count one;) then execute one polka step with the right foot, (count two;) and repeat two polka steps with the left and right foot, (count three.) Repeat commencing with right foot and so on alternately from right to left.

THE 'ESMERALDA.

Slide four steps directly sideways with the left foot counting thus, 1, 2, 3, 4; then perform one polka step with the right foot, counting 1, 2, 3, and continue one polka step with the left foot, counting 1, 2, 3. Commence above with the right foot.

THE TELEPHONE OR RYE.

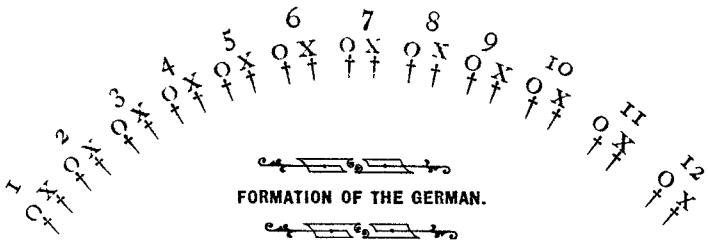
Hop right foot forward sametime left foot back, (count one;) hop left foot foward sametime right foot back, (count two;) hop right foot forward sametime left back, (count three;) hop left foot forward sametime right foot back, (count four;) hop right foot forward sametime left foot back, (count five;) then execute with the left foot four polka steps, counting 1, 2, 3, 4. Repeat with the right foot thus, 1, 2, 3, 4. Commence above with the hop.

THE ALSATION.

Glide left foot forward, the body resting on the right, (count one;) glide right foot forward the weight resting on the left, (count two;) glide again the left foot forward, (count three;) glide the right foot forward, (count four.) Repeat the above in one half time, (counting 5, 6, 7, 8,) and execute two steps of the Wave.

THE GERMAN.

The German, or as it is and has been known for many years in Europe—as the Cotillon, has been for some time past the leading dance of American society. Unlike most other dances in performing the various figures of the German it is absolutely necessary to have a leader who is thoroughly posted with the faculty of imparting the details of each and every figure. In order to make this dance a success the leader must be obeyed promptly. He alone can give the signal by clapping his hands or blowing a whistle to the orchestra, when to begin, change or stop the music. He selects any figure he desires to be performed, and when it shall be commenced or ended. It is his duty to correct those who are in fault. He must avoid all pretentions, and direct with tact and moderation, he shall pretend to indicate rather than to direct. Furthermore it is positively necessary that all authority in regard to the German should be placed in each individual. It is also necessary that the ladies and gentlemen who compose the set should render to the leader all possible assistance in carrying out his orders. Each individual should give polite attention to the leader, and preserve strict order; and not to promenade or dance around the ball room, whether participating or not, as it displays the lack of deportment.



FORMATION OF THE GERMAN.

☞X, A gentleman ; O, A lady ; facing the way the pointers direct.

No. 1 of course is the leader with his partner placed on the right, and the other couples placed on the left. He and his partner are the head couple of the German, each gentleman places his partner on his right. To preserve regularity the same place should be maintained by each couple. At the beginning of each figure the leading couple makes a tour de valse and may be followed by one or more couples, as many as the leader directs, the leader gives the signal, and all stop waltzing, just as soon as they reach their respective places. The leader designates each figure and it is danced by each couple in succession from right and left. The German may be composed of any number of couples, but at a large party of about 24 or more couples, it is better for the leader to sit himself in the centre of the circle and select dancers from each end. This shortens the dance and prevents it from being tedious ; should the ladies be in the minority the gentlemen who are without partners are always permitted to engage any of the ladies for a single figure without any former introduction. Ladies who have no cavaliers are generally the special care of the leader, who either dances with them himself or presents them to some gentleman.

It may here be remarked that ladies and gentlemen who are invited to assist in a German are always such as would naturally form a sociable hop. Ceremonious deportment is therefore unnecessary as it would be to a great disadvantage. The German above all other dancers is supposed to be emphatically a social engagement, and as such be entered into without any of that formal restraint which characterizes the more reserved square dance. The fact is that it is a succession of dances undertaken by such partners as the leader may designate. It is designated to give amusement as well as to display elegance of carriage, and in the old world is regarded as one of the most successful of modern innovations.

THE FIGURES OF THE GERMAN.

1—THE FAN.

The leader executes a tour de valse, and then seats his lady in the middle of three chairs placed in the centre of the ball room and presents her with a fan. He then selects two gentlemen and seats them on the chairs. The lady presents the fan to one of the gentlemen and commences to waltz with the other. The gentleman who was favored with the fan is expected to use it for the benefit of the couple dancing whom he must follow, hopping about the circle.

2—THE FLYING HAT.

The first two couples perform a tour de valse; the leader holds behind him in his left hand a hat, which he keeps with the open part upward, the second gentleman holds in his left hand a pair of folded gloves which he tries to throw into the hat without loosing the step of the waltz. When he succeeds he takes the hat and gives the gloves to another gentleman who repeats the same game.

3—THE MIRROR.

The first couple perform a tour de valse, the gentleman seats his lady on a chair in the middle of the room, and gives her a mirror to hold. Then all the gentlemen one by one pass behind her chair and show themselves to her in the mirror, which she wipes with her handkerchief when she does not accept the one she sees. When the favored cavalier presents himself she rises, leaving the mirror on the chair, and dances with him. Repeat by all.

4—THE CUSHION.

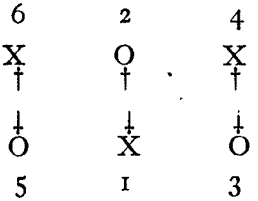
First couple execute a tour de valse; the gentleman holding a cushion in his left hand, he then gives the cushion to the lady which she offers to several gentlemen inviting them to kneel upon it. She withdraws it from those she desires to cheat, and places it before the gentleman with whom she desires to dance.

5—THE REVOLVING STAR.

Four couples form a star, the gentlemen cross left hands and holding partners with their right hands. Each lady calls a gentleman and join left hands; each gentleman calls a lady and joins right hands, four other couples occupy the space between the points of the star, and waltzes as the star revolves. At the end all waltz.

6—THE LOVE KNOT.

The leading couple commence with the waltz, then the gentleman selects two ladies and the lady selects two gentlemen. The head gentleman and lady in the middle as in the diagram.



☞X, A gentleman; O, A lady; facing the way the pointers direct.

1. First gentleman and second lady join hands and swing half around.
2. First gentleman swings third lady around to place with left hand.
3. While the second lady swings the sixth gentleman with her left hand.
4. First and second again swing with the right hands joined.
5. First gentleman joins left hands with the fifth lady and swings her around.
6. Second lady swings fourth gentleman with left hands round.
7. The leading couples swing right hands and all waltz to places.

7—THE INVITATION.

The first couple commences with a tour de valse. The leader seats his lady on a chair in the middle of the room, and places a cushion at her feet. He then invites several gentlemen requesting each to kneel upon the cushion. When the lady refuses any of the gentlemen she withdraws the cushion as he attempts to kneel. When the favored cavalier presents himself the lady permits him to kneel upon; they then perform a tour de valse. Coda:—all waltz.

8—THE BOUQUETS AND BADGES.

Several bouquets and badges are placed upon a table; the first couple performs a tour de valse and separate. The gentleman takes a bouquet and the lady takes a badge. They each select new partners to whom they present the favors. And the lady may pin the badge to her cavalier's coat. They then execute a tour de valse with their new partners. The entire figure is repeated by all the couples.

9—THE CARDS.

The first couple performs a tour de valse. The leader selects and presents four queens to four ladies and his partner selects the four kings and presents them to four gentlemen. Each gentleman then finds the lady who has the queen of his suit and waltzes with her.

10—THE STOOL.

First couple commences with a tour de valse. The leader places a stool in the middle of the room and upon it seats his lady, to whom he next presents two gentlemen. The lady dances with one of the gentlemen, and the other seats himself in the stool. The leader then presents two ladies to the gentlemen he selects and dances with one of them, and the other takes the stool. Repeat until all have danced.

11—THE WINE GLASS.

Three chairs are placed in a line, the middle one being placed in the opposite direction. The first couple executes a tour de valse, and the gentleman places his lady upon the centre chair, and gives her a wine glass, and brings forward two gentlemen whom he seats on the two other chairs, the lady hands the wine glass to one of the gentlemen and dances with the other.

12—THE BLIND-MAN'S BUFF.

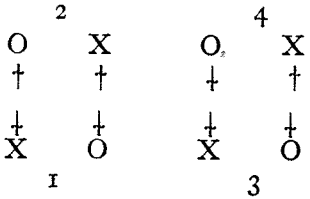
Three chairs are placed in the middle of the room, the first couple leads off. The leader takes another gentleman whom he blind-folds and seats him on the centre chair. The lady selects another gentleman whom she leads (walking on tip-toe) to one of the chairs next to the blind man, whilst she seats herself on the other chair. The first gentleman then invites the blind man to select from the right and left. If he hits upon the lady he waltzes with her to her place. If he indicates the gentleman he must waltz with him, whilst the lady dances with the lady.

13—THE AUCTION.

The leader selects a gentleman and places him on the top of a stool and commences to auction him off, the ladies must then try their very best. And the one offering the highest bid dances with him. The auctioneering is continued until all have been sold.

14—THE DOUBLE VIS A VIS.

The first four couples execute a tour de valse, and arrange themselves in two lines facing one another, as shown in diagram.



☞X, A gentleman ; O, A lady facing the way the pointers direct.

DIAGRAM NO. 1.

The first and third couples half right and left with opposite couples, and return to places. The couples then face around as shown in diagram No. 2.

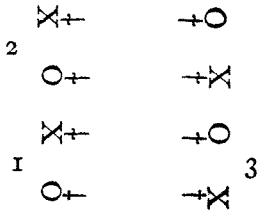


DIAGRAM NO. 2.

Half right and left with opposite couples, and return to places, finish with a tour de valse.

15—THE HANDKERCHIEF CASE.

The first four couples perform a tour de valse. The gentlemen leave their ladies in the middle of the room. Each lady holds a handkerchief in her hand, the leader then selects one more gentleman, who with the others, form a circle about the ladies, presenting their backs, and turn rapidly to the left, the ladies throw their handkerchiefs in the air, and waltz with those gentlemen who have been fortunate enough to catch them ; the unfortunate gentlemen who does not get a handkerchief selects a lady from the company.

16—THE MYSTERIOUS SCREEN.

The first three couples execute a tour de valse; each gentleman selects an additional lady, and each lady a gentleman. A sheet is to be held by two persons so as to form a screen, the six gentlemen step behind the screen and display the tips of their fingers above the screen, and the ladies select partners by taking the ends of their fingers and commence to waltz.

17—THE TWO ROSES.

The leader takes two ladies and asks them each to name a rose, he then presents them to one gentleman, asking him which rose that he prefers. When the gentleman has made his choice he is presented with the lady, the name of whose flower he guessed; he dances with her and the leader dances with the other lady. The same is done by the other couples.

18—THE PURSUIT.

Three or four couples set out; every gentleman has the privilege to go behind each couple and possess himself of the lady to dance with him. He should clap his hands to announce his intention of substituting himself for her partner. The figure is repeated till each gentleman has obtained possession of his partner. As soon as a gentleman seizes a lady he should immediately be replaced by another.

19—THE CARNIVAL.

All the couples are divided, the ladies in one line and the gentlemen on the other, both circles facing outwards. A number of paper costumes are packed as "flowers," commencing the leader takes one of the ladies "flowers" and presents it to one of the ladies whom he leads inside the ladies' circle where the costumes are put on and then leads her to her seat. The leader's lady at the same time hands a gentleman's "favor" to one of the gentlemen and leads him into the ring to be robed or decorated, and then is in turn lead by her to his seat. All the other couples repeat the same until they have been robed and decorated; the leader then introduces some short figures for dancing and forming groups and tableaux appropriate to the decorations.

20—THE CONTRA DANCE.

Three couples place themselves in the centre of the room and form as for a Virginia Reel. The first couple lead off by waltzing around the couples on their right, and in the same manner make a turn around the other couples. The other three couples repeat the same figure; when all the four have done so they return to their places waltzing.

21—THE PEARS.

Five ladies are seated in the middle of the room, the leader then selects seven gentlemen and leads them in front of the ladies. A pear is then given to each gentleman and the leader then claps his hands and they all commence to eat their pears, those finishing first have privilege to select one of the ladies and waltz with her.

22—THE TWO LINES.

All promenade and form two lines facing each other. The first couple waltzes down the outside of the ladies and waltzes up the middle and down the outside again, they stop at the other end the gentleman steps to the ladies side and the lady to the gentleman side, the entire figure is repeated by each couple in rotation, at the end all waltz.

23—THE SILK HANDKERCHIEF.

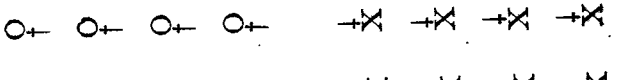
The first couple commences with a waltz, and the lady is left in the middle of the room, she ties a knot in the handkerchief in one corner and while she is engaged in collecting the four corners together the leader brings four gentlemen in front of her allowing them to select a corner. The gentleman who is fortunate enough to choose the knotted corner waltzes with her and the others select partners elsewhere. Repeat by all the other couples.

24—THE BASKET.

The first three or four couples execute a tour de valse, the gentlemen then selects another lady and the ladies another gentleman. All join hands in a circle, four steps forward and back, forward again when the gentlemen take each others hands above and the ladies below as in the "Quadrille Basket. Balance all; the leader then drops the hand of the gentleman on his left, and his partner drops the hand of the lady on her right, then all array themselves in a straight line. The gentlemen then lift their arms and disengage the ladies, who pass under and waltz forward followed by the gentlemen, at a signal the ladies turn round and dance with the opposite gentlemen.

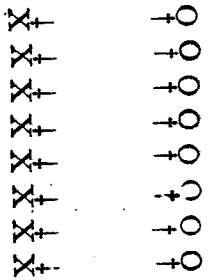
25—THE LITTLE ROUNDS.

The first two or three couples commence with a tour de valse, each gentleman chooses a gentleman, and each lady selects a lady and place themselves in two lines as shown in diagram N, 1.



☞X, A gentleman ; O A, lady facing the way the pointers direct.

The first two gentleman and ladies join hands and turn entirely around. The two gentlemen form an arch two ladies pass under, the first two gentlemen are now facing the next two ladies, the ladies the same with next two gentlemen , repeat untill all haye formed in two lines as shown in diagram No, 2.



All forward and back, forward again and turn opposite lady, and execute a tour de valse.

26—THE REUNION OF COUPLES.

The first couple makes a promenade, and then takes the second couple to form around of four they make a half turn to the left, then the leader drops the hand of the second lady and turns to the left drawing the other after him to take up the couple. A round of six is then performed and after a half turn to the left the leader again drops the hand of the lady to his left, to take up the fourth couple, and in the same manner untill he has taken up all the couples, when a general round is formed turning to the left at the finish all waltz.

27—THE LADIES DELUDED.

The first couple performs a tour de valse, the gentleman leads his lady by the hand round the circle, and approaches several ladies to dance, the moment the lady rises to accept him he suddenly turns round and addresses another, and plays the same game, till he has made his selection, the lady of the leader dances with the partner of the lady on whom the choice has fallen.

28—THE COLUMNS.

The leader commences with a tour de valse, and leaves his lady in the center of the room. He leads a gentleman whom he places back to back with his partner. He leads another lady whom he places facing the gentleman just chosen, and so on till he has formed a column of 6 or 10 couples terminating with a lady. At a signal everyone turns round and dances with his or her vis a vis. A double column may be formed by two couples leading off at the same time.

29—THE CHEAT.

The first couple commences with a tour de valse, the lady chooses six other ladies and forms in line, the leading gentleman selects seven gentlemen and form in line, the gentlemen join hands and pass in front of the ladies, turning behind the ladies at the other end, with backs to backs. As the leader claps his hands the gentlemen turns quickly and takes any lady for a partner. There are eight gentlemen and seven ladies consequently one will be left.

30—THE WINDING ALLEY.

Promenade all, two circles are formed, the ladies by themselves the inner circle. The gentlemen on outside. The first couple commences with a waltz and goes through the Winding Alley formed by the two circles till they return to their place then he changes places with his partner. Each couple in rotation execute the entire figure, at the end all waltz.

31—THE EIGHT CHAIRS.

Eight chairs are arranged in the center of the room, representing eight chairs eight couples commence with a tour de valse. Each couple arrange themselves behind one of the chairs. At a signal all couples waltz in front of chairs, and waltz around in front of next; and so on waltzing around each chair, finishing all waltz.

32—THE BASKET GLOVE AND RING.

The first couple execute a tour de valse; the gentleman then presents to his partner a Basket Glove and Ring and retires. The lady presents the Glove to one gentleman the Ring to another gentleman and the Basket to the third. The gentleman who receives the Ring may select a lady to dance with him, and the one that receives the Glove is to dance with the lady who presents it to him, the one who has the Basket must dance alone holding it in his hand. As soon as they have danced several times around the room the other couples repeat the same.

33—THE FLIRTATION.

Eight couples commence with a tour de valse finishing in the center of the room. The eight gentlemen kneel upon the floor, the eight ladies join hands in the middle and waltz around to the left, passing their partners and give left hand to next gentleman. The ladies drop right hands and holding the gentleman with her left hand, dances once around him and join right hands with the seven other ladies in center. They waltz around to the left, right hands crossed until each arrives at original place, repeat until each lady has turned around her partner and waltzes to place.

34—THE MARCH IN FILE.

The first couple march around the room, each couple following in regular order. The march is then executed the same as on page 16. At the finish the music changes to a waltz, and all waltz to places.

35—THE FLYING NECK TIE.

The four couples execute a tour de valse, and two Neckties are tied in the middle so as to form a cross. Each gentleman takes with his left hand one of the ends and raises it above his head, as the leader gives a signal the four commence to waltz at the same time and preserve the same distance, at a signal they return to their places.

36—THE MASK.

Six couples waltz once around the room, they seperate and change partners. A sheet is held by two persons; the gentleman retire behind the sheet and show their heads only disguising themselves in Ludicrous heads or faces. The ladies select their partners from the group and waltz once around the ball room, repeat by all the other couples,

37—THE REDEMED PLEDGES.

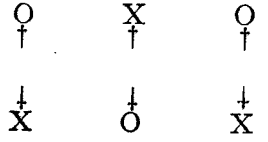
The first couple commences a tour de valse; then the gentlemen hands his lady a hat and she carries around the hat and receives pledges from the ladies present, such as, Fans, Jewelry, Handkerchiefs, etc., she then carries the contents around to the gentlemen, each selecting an article and dances with the lady owning it.

38—THE FIGURE EIGHT

Two chairs are placed in the middle of the ball room about five feet apart. The first couple commences, passes behind a chair without ceasing to waltz and then passes behind the next so as to form the figure eight. The entire figure is repeated by each couple.

39—THE EXCURSION.

The first couple execute a tour de valse, the gentleman leaves his lady and brings forward two other ladies, his lady brings forward two gentlemen and arrange themselves in two lines as shown in diagram.



☞X, A gentleman; O, A lady facing the way the pointers direct.

They advance forward and back, advance forward again and retire, each gentleman advances forward and takes the lady opposite him and waltzes to place, repeat by all the other couples.

40—FOLLOW YOUR LEADER.

The first couples execute a tour de valse, they form a circle with the leading couples in the center. The leading couple waltzes at pleasure and endeavors to deceive the other couple who must follow all their movements without disengaging their hands. At a signal the first couple resume their seats and the next couple place themselves in the center and engage in the game of deception. The entire figure is followed by all the other couples and ends with a waltz.

41—THE ENTRAPPED ARCH.

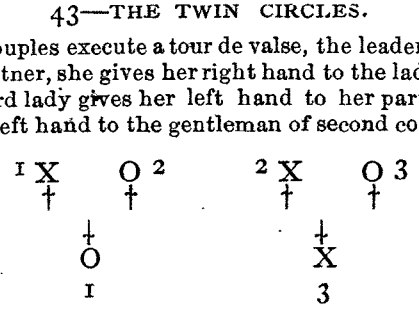
A number of couples commence with a tour de valse and all join hands and form a circle, all facing outwards, an equal number of couples join hands in another circle around the first one facing outwards; the gentlemen of both circles join hands above and all the ladies join hands below. The gentlemen raising their arms and the ladies pass beneath them, all the ladies pass around hand in hand beneath the gentlemen's arms. As soon as the leader claps his hands the gentlemen lower their arms and each waltzes with the one he entrapped.

42—THE MYSTERIOUS HANDS.

The first couple execute a tour de valse, he then leaves his lady in a room and chooses other ladies whom he places in the same room, the ladies then slip their hands through the door ajar while the conductor leads as many gentlemen up to them as there are hidden. each gentlemen takes hold of a hand exposed and dances with her.

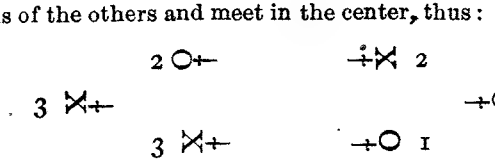
43—THE TWIN CIRCLES.

First three couples execute a tour de valse, the leader gives his right hand to his partner, she gives her right hand to the lady of the second couple, the third lady gives her left hand to her partner the gentleman gives his left hand to the gentleman of second couple.



☞X, A gentleman; O, A lady; facing the way the pointers direct.

They form two circles of three each and waltz around and place themselves as shown in diagram No. 2. Number 1 and 2 pass under the arms of the others and meet in the center, thus:



☞X, A gentleman; O, A lady; facing the way the pointers direct.

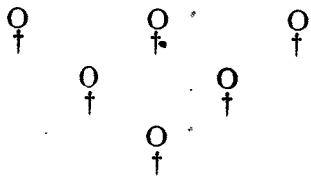
Then they execute a tour de valse, and the entire figure is repeated by the other couples.

44—THE RAFFLE.

The leader commences waltzing once around the room and conducts his lady to the chair in the center of the room. He selects two gentlemen and presents them with a pasteboard die, they throw dice upon the die and the one that throws the highest dances once around the room, while the unfortunate sits himself upon the chair. The leader brings forward two ladies who throw dice; the fortunate lady dances with the gentleman, the unfortunate lady occupies the chair, repeat by all the other couples.

45—THE FAVORITE.

First three couples commence with a tour de valse, the ladies select three other ladies and they place themselves as shown in diagram.



☞X, A gentleman; O, A lady; facing the way the pointers direct.

The three gentlemen select three other gentlemen, join hands in line; leader on the right march in line around first lady, around two ladies then around three ladies, repeat back again; each gentlemen takes his favorite lady and waltzes with her.

46—THE MARCH IN COLUMN.

The first couple march around the ball room followed by all the other couples. Perform the same as "The March in Column," on page 16, finish with a waltz.

47—PUSS IN THE CORNER

The leader places four chairs in the center of the room representing four corners. The first gentleman executes a tour de valse and seats his lady upon one of the chairs and brings forward three ladies to occupy the other chairs; he then stands in the center, "Puss in the Corner." The ladies holding hands change places, at the same time the gentlemen tries to occupy a chair. If he succeeds he dances with the lady who got left, another lady takes the vacant chair. Repeat by all the other couples, finish all waltz.

48—THE MAY POLE.

A pole about 10 feet in height is fastened in a box filled with sand to give the foundation weight and to steady the pole. To the top of which (eight or sixteen) ribbons of different colors are fastened, each being about four yards long with a loop at the lower end. Four couples (or if sixteen ribbons) eight couples. Polka around the Pole in a circle, each gentleman having his partner on his right, each take a ribbon holding the loop the gentleman in his right hand and the lady in her left and all face partners. At a signal they all form a grand chain the ladies going to the left and the gentlemen to the right. Each gentleman first passing inside his partner then outside the next lady and so on until the ribbons are braided upon the pole. At a signal when each gentleman faces his original partner, all turn half round changing the ribbons to the outer hand and reverse the same movement unwinding the ribbons, afterwards the couples waltz around the ball room once.

49—THE CAP.

The first couple perform a tour de valse, then the gentleman leaves his lady in the middle of the room and presents her with a Cap, all the gentlemen advance and form a circle around the lady, turning their backs to her and turn to the left. The lady places the Cap on the gentleman with whom she takes a tour de valse, the other gentlemen return to their places.

50—THE NECK TIE.

The first couple begin with a tour de valse, the gentleman stands in the center of the room holding in his hand a Neck Tie, meanwhile his lady assembles the other ladies and they all join hands in a circle and turn to the left during which moment he places the Neck Tie about the shoulders of the lady with whom he wishes to dance. All waltz to places.

51—THE DOUBLE ARCH.

First two couples perform a tour de valse, each gentleman selects a lady and each lady chooses a gentleman. They form a Quadrille, ladies Grand Chain, four ladies cross right hands round and turn opposite with the left hand, again cross right hands and turn partners with left hands. The two head gentlemen advance two steps each towards the middle of the Quadrille facing each other, the four

ladies join hands around them leaving the two gentlemen of the side couple outside the ring, the two inside gentlemen stretch out their arms over the ladies ring each giving one hand to each of the outside gentlemen, raising their arms so as to form a double arch. On each side of the Quadrille the ladies dance round in a ring to the left under the arches until each has resumed her former position, when all waltz to seats.

54—THE FOUR CORNERS.

Four chairs are placed in the middle of the room representing four corners. After the leader has performed a tour de valse he seats his lady npon one of the chairs, he then brings forward three ladies and seats them upon the three vacant chairs and places himself in the middle. The ladies then perform the changes in the play, not in running but in holding hands to chain chairs when the gentlemen can seize a chair left vacant by the movement of the ladies he dances with the lady who is left. The next gentleman places himself in the middle and another lady takes the vacant chair, the figure ends with a waltz.

53—THE FLAGS.

The leader supplies himself with a stock of assorted colors of flags, then the leader hands to his lady a pair of matched flags and they perform a tour de valse, and at the same time waving the flags. He then presents to all the other ladies a pair of flags. The leaders lady after completing the waltz hands her duplicate to any gentleman, each gentleman seeks for the prosessor of the Flag like the one presented to him and makes a tour de valse. Completing the waltz aronnd the ball room each gentleman presents his flag to another lady, and his partner hands her flag to any gentleman, and the search for partners to waltz is performed until all have danced with another.

54—THE CHAIRS.

The first seven couples execute a tour de valse, the leader places seven chairs in the middle of the room and places them in a circle about three feet apart, and each couple waltzes twice aronnd each chair without touching the chairs, as soon as a couple touches a chair all clap hands and the music suddenly stops, and the other couples try the same. The couple that waltzes around the chairs the best is presented with a prize.

55—THE DECEIVER.

The first couple execute a tour de valse; the leader chooses three ladies with his own, he places them about five feet apart. He then chooses four gentlemen and forms with them a circle within the square The first gentleman turns with great rapidity, and at a signal each turns round and takes any lady that he can get, and dances with her At the end there is always one unfortunate victim who alone returns to his place.

56—THE MARCH BY PLATOONS.

The first couple leads off, march up the center of the ball room in the same manner as described on page 15, concluding with a waltz.

57—THE SERPENT.

Commence with a tour de valse. The leader leaves his partner at the head of the room. He chooses six or eight ladies and places them behind his partner, and selects and equal number of gentlemen; join hands and form a chain. The leader performs this chain of gentlemen zig-zag in and out through the line of ladies rear and front, and return again, and takes his partner, the gentlemen take the partners nearest them and dances with her.

58—THE RING.

A ring is suspended from a chandelier or the ceiling by a string, and each couple is presented with a wand, which while dancing, they endeavor to throw one or more into the ring.

59—THE ARBOR MARCH.

All march around the ball room, the same as described on page 16, finish with a waltz.

60—THE STAR.

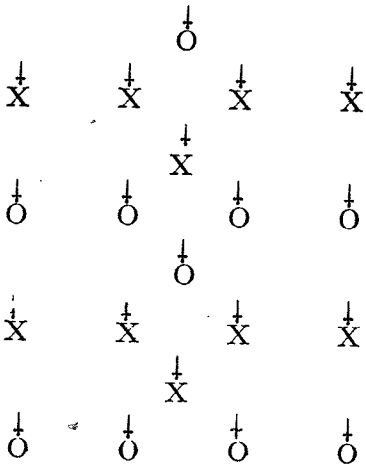
Four couples are more form as for a Quadrille, four ladies advance to the center and back, four gentlemen advance to the center and back, four ladies cross right hands turn to the left and cross left hands back again; all balance to the center and back and turn partners to places, all waltz.

61—THE SERPENTINE MARCH.

The leading couple lead off in a march around the ball room, the other couples following them in regular order. The movements are described on page 15; at the finish all waltz.

62—THE FLAG MARCH.

The Flag march can be danced with no less 10 conples, and as many couples as the room can accommodate, 10 pairs of flags or more, in assorted colors are distributed by the leader and his lady. The couples are formed with a leader in front in the following positions, as shown in the diagram.



☞X, A gentleman; O, a lady; facing the way the pointers direct.

Forward march, all starting off at the same time with the left foot, and march twice around the ball room, after performing the second round, march up the center, reaching at the head of the ball room the gentlemen march to the left in single file. The ladies to the right in single file, and stop on the opposite side facing each other, then the matched flags becomes pairs and partners for a dance.

63—THE CHANGE OF LADIES.

Two couples commence with a tour de valse, they dance towards each other and change partners and keep time and step with the music, they waltz once around the room and again change partners.

64—THE PRIZE WALTZ.

Two badges are presented to each lady, the lady pins one of the badges on her cavaliers coat on the left side and pins the other to her bosom. Then a table is set in the middle of the ball room with a large mirror, the leader leads a lady in front of the mirror to a chair, then all the gentlemen one by one pass behind the chair and show themselves to her in the mirror which she wipes with her handkerchief when she does not except the one she sees. When the favored cavalier presents himself she rises and waltzes three times around the hall without reversing the first mistake that they make all clap hands and the music quickly stops, and the finest dancer is presented with a prize. Repeat till all have danced.

65—THE CONVENT PORTER.

First couple commence with a tour de valse, the leader chooses from the circle a number of ladies, whom he leads into an apartment next to the ball room, the door of which remains ajar. Each lady in a whisper names the gentleman, whom the leader calls upon aloud to come and waltz with the lady who has selected him. The leader reserves for himself one of the ladies. This figure may be performed by the leaders' lady, who imprisons the gentleman she has chosen, and calls for the ladies they each name.

66—THE LADY TO THE LEFT.

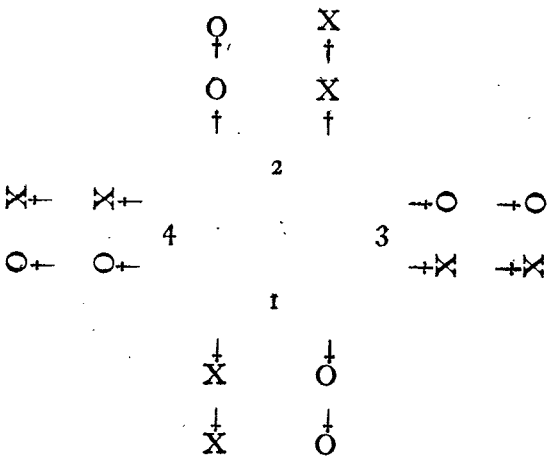
All hands around and turn to the left (4 bars) turn partners each gentleman leaving his lady to his left (4 bars), all join hands and turn to the left (4 bars), all the gentlemen turn the ladies on their right and place them to the left, the continue in this way until each gentleman has recovered his partner, at the end all waltz.

67—THE ROPE

Three couples make a tour de valse, the three gentlemen select other partners, and the ladies choose other gentlemen, the ladies retire to one end of the room and the gentlemen to the other end, while the leader and his partner stretch a rope across the room, which the gentlemen must jump to regain their partners, as the rope is managed so as to trip the gentlemen as much as possible, a great deal of amusement is afforded to the lookers on.

68—THE MAZE.

The four couples execute a tour de valse and then form a Quadrille, four other couples take up positions so that a new couple stand exactly behind each, one of the couples that form the Quadrille (as shown in diagram.)



X; A gentleman; O, a lady, facing the way the pointers direct.

Four ladies inside cross right hands turning entirely round and swing partners with left hand to place, while the inner couples are thus engaged, the four outer couples waltz half round outside the quadrille to opposite places, then the inner couples waltz round to their places but facing outwards. All chassez to places and turn corners with right hands, and partners with left hands; all gentlemen waltz to seats with the ladies standing opposite them.

69—THE FINAL ROUND.

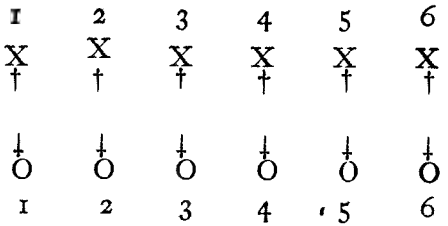
All form in a circle the first couple seperate from the circle and return to the circle again and commence to waltz in the middle. At a given signal, he stops and his lady passes out of the circle, He selects another lady with whom he also waltzes in the middle. He then in his turn passes out of the circle and the lady selects another gentleman, and so on for the rest at the end all waltz.

CONTRA DANCES.

THE VIRGINIA REEL,

Known in England as the "Sir Roger de Coverley."

In the Contra Dances the partners of each couple stand opposite to and facing each other. Forming two parrelled lines, the gentlemen on one line and the ladies on the other, as shown in diagram.



☞X, A gentleman; O, a lady; facing the way the pointers direct.

First Gentleman:	And last lady forward and back, - -	4 bars
First Lady:	And last gentleman the same, - - -	4 bars
First Gentleman:	And last lady swing with right hands -	4 bars
First Lady;	And last gentleman the same, - - -	4 bars
First Gentleman:	And last lady swing with left hands, -	4 bars
First Lady:	And last gentleman the same, - - -	4 bars
First Gentleman:	And last lady swing both hands, - -	4 bars
First Lady:	And last gentleman the same, - - -	4 bars
First Gentleman:	And last lady Dos A Dos, - - - -	4 bars
First Lady:	And last gentleman the same, - - -	4 bars
First Couple:	Turn right hands, - - - - - -	4 bars
	Seperate and turn second couple, left hands	4 bars
	Turn right hands, - - - - - - -	2 bars
	Seperate and turn third couple, left hands,	2 bars
	Repeat to bottom,	
	Join hands and back to places at top.	
All:	Gentlemen to left, Ladies to the right.	
	March down outside, and up the middle.	
Head Couple,	Down the middle to the bottom.	

THE POLKA CONTRA DANCE.

1. The top lady and second gentleman execute a polka step.
2. Cross over and change places.
3. Second lady and top gentleman perform a polka step.
4. Cross over and change partners.
5. The two couples polka down the middle and back.
6. The two couples polka up the center to their places.

The entire figure is repeated till all the couples reach the top and so on alternately.

THE MONEY MUSK.

1. The First couple cross right hands and swing once and a half around.
2. Then go below one couple, forward and back six.
3. Right hand to your partner and swing half around,
4. Forward and back,
5. Swing to your places and right and left four.

Repeat and so on.

POP GOES THE WEASEL.

This Dance is performed in two lines the gentlemen on one side and the ladies on one the other, (see diagram page 115)

Head Couple: March down the center and back, - - - 8 bars
Down outside and back, - - - - - - 8 bars
Right hands across with second lady.—Head couple and second lady cross right hands, and swing to the left 8 bars
Left hands across.—drop right hands, cross left hands and turn to the right, the second lady passes quickly under the raised hands of the second couple to her place, all sing—"Pop Goes the Weasel"
Right hands across with second gentleman - - 8 bars
Cross right hands round to the left, change hands, swing to the right, gentlemen passes quickly under the arms of head couple, all sing—"Pop Goes the Weasel."

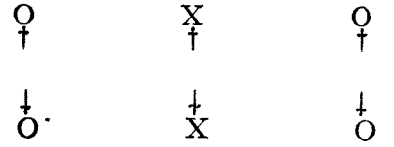
Head couples repeat and so on in succession until they all arrive at the bottom.

PORTLAND FANCY.

The "Portland Fancy," is formed the same as the Virginia Reel, ladies standing on one side and the gentlemen on the other.

1. All join hands and swing eight head couple.
2. First couple march down the middle and back, Last couple march up the outside and back to places.
3. Head couple march down the outside and back, Last couple up the center and return to places.
4. Ladies chain at the head couple, Last couple right and left.
5. Head conple right and left, Last couple ladies chain.
6. All advance forward and back.
7. Forward again and cross to opposite couples and facing the next four. Repeat and so on alternately.

SWEDISH DANCE.

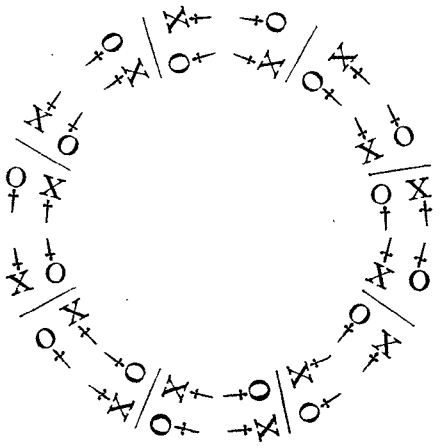


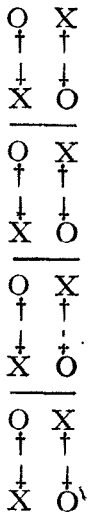
☞X; A gentleman; O, a lady, facing the way the pointers direct.

All forward and back twice, joining hands, - - - - - 8 bars
Each gentleman balance and turn opposite lady, - - - 8 bars
Balance to lady on the left hand and turn, - - - - - 8 bars
All forward and back, - - - - - - - - - - 4 bars
Forward and pass through to next set, - - - - - - 4 bars
All forward and back twice, - - - - - - - - - 8 bars
Top ladies and opposite gentleman three hands around, - 8 bars
Top gentleman and opposite ladies three hand around and back 8 bars
All forward and back, - - - - - - - - - - 4 bars
Forward and pass through to next set, - - - - - - 4 bars
All forward twice, - - - - - - - - - - - 8 bars
Four ladies cross right hands around and back to places, - 8 bars
Hands all around and back to places, - - - - - - 8 bars
All forward and back, - - - - - - - - - - 4 bars
Forward and pass through to next set, - - - - - 4 bars
Repeat.

THE SICILIAN CIRCLE.

This is a very gracefull and highly charactistic dance, amoung the Ould and country folks. And when performed correctly it has a very pretty appearance. The couples are arranged in a complete circle or square, as (shown in diagram).





☞X, A gentleman; O, A lady; facing the way the pointers direct.

Two Couples:	Right and left, and back, - - - - - -	8 bars
	Balance and turn partners, - - - - - -	8 bars
	Ladies chain, - - - - - - - - - -	8 bars
All;	Forward and back, - - - - - - - -	4 bars
	Forward and pass through to next set, - -	4 bars

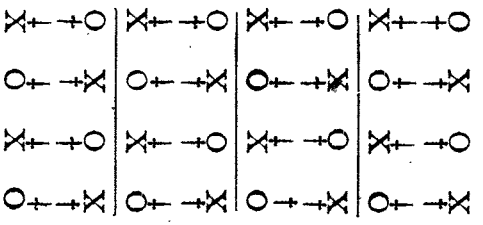
The Polka if desired can be danced to the last 8 bars of music, once and a half around and turn into the next set, one couple going into the next set ahead, the other couple into the next set behind, so the new couples meet to form new sets.

Repeat as long as agreeable.

It will be plain that if the sets are arranged in a circle, they will always be complete; but if they are in a straight line, there will be an odd couple left at each end of every figure until another couple joins them to form a perfect set.

LA TEMPÊTE.

This dance is performed the same as a plain quadrille without side couples, commencing with no less than four couples, four ladies and four gentlemen. And as many couples as the room can accommodate



☞X, A gentleman; O, A lady; facing the way the pointers direct.

All:	Forward and back,	4 bars
	Forward again and back,	4 bars
	The two center couples of each line cross hands, the remaining lady at each end crosses hands with opposite gentleman the head couples form an arch and the opposite couples pass under,	8 bars
All:	Forward and back twice,	8 bars
All:	Turn opposite partners with right hands,	4 bars
	Turn partners with left hands,	4 bars
All:	Ladies cross right hands in center,	4 bars
	Left hands back,	4 bars
All:	Forward and back,	4 bars
	Forward and pass through to next set,	4 bars

FLOWER GIRLS DANCE.

1. All chassez to the right and left and balance.
2. Chassez back and swing four half around.
3. Swing four again half around to places.
4. Half promenade half right and left.
5. All forward and back.
6. Forward and pass through to next couple.

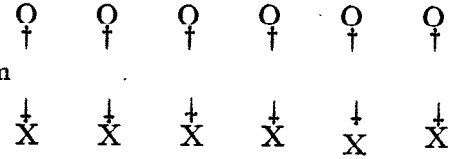
THE CIRCASION CIRCLE.

FORM AS FOR THE SICILIAN CIRCLE.

1. Balance all, and swing, four hands around,
2. Ladies Chain,
3. Balance all and turn partners,
4. Right and left across,
5. All forward and back,
6. Forward again and pass through to next couple.

THE TRIUMPH.

The Triumph when correctly danced is very graceful and attractive. The dancers are formed into two lines the ladies on the right side and the gentlemen on the left side. In the diagram will be seen the position in which the couples should stand.



☞X, A gentleman; O, a lady; facing the way the pointers direct.

1. First lady and gentleman marching down the middle and back.
2. The lady marching down the middle with the second gentleman and her partner.
3. The two gentlemen leading the lady up between them, taking her by one hand and forming an arch with their other hands over her head.

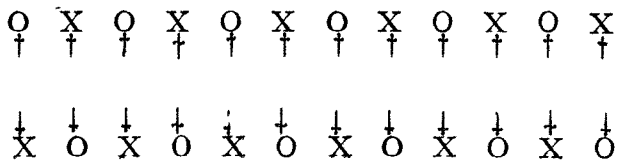
Commencing above until all the ladies have been taken in triumph through the dance.

MERRIE ENGLAND.

Four lines of sixes —three ladies and three gentlemen; the ladies on the right of the gentlemen; three sets of four, hands across and back again, all balance to partners, and turn to places. All right and left and back again; ladies chain and back again. All forward and back, forward again; and the leading couples pass through to face the third line; re-commencing above until the first couple arrive at the bottom of the set

THE TEMPEST.

Form in two lines of six or eight couples on a side. A few couples have been arranged in the position in which the dancers should stand, (see diagram below.)



☞X, A gentleman; O, a lady; facing the way the pointers direct.

1. First two couples march down the center (one couple from each line) four abreast couples part at the foot and march up abreast and each turn around opposite the next couple that was below them on starting.
2. Four on each side right and left.
3. Ladies chain with the same couples.
4. Balance four hands around (on each side).
5. The same four march down the center.

Repeat until the music stops.

THE SPANISH DANCE.

Arrange the couples in a complete circle or square precisely the same as the Sicilian Circle, (see diagram page 118.)

All:	Forward and back,	2 bars
	Change partners,	2 bars
All:	Forward and back,	2 bars
	Change partners,	2 bars
	Repeat,	8 bars
	Cross right hands—The two ladies and two gentlemen cross right hands and swing round,	4 bars
	Cross left hands—All turn, cross left hands and swing back again,	4 bars
All Waltz:	Each couple waltz to the right of each other turning half round facing the opposite couple,	8 bars

Repeat as long as the music continues.

THE SCOTCH REEL.

The Scotch Reel is a very popular dance and is executed by all classes of people. The music is generally of the pibroch or bagpipe, and is very lively and is the Scotchmans favorite dance.

The figure is performed by two ladies and two gentlemen forming two lines, the ladies in the center, they commence with a chain passing each other until the gentlemen return to their places, the ladies finish facing the gentlemen. They then balance before each other the gentlemen exerting their utmost skill as the ladies dance quietly.

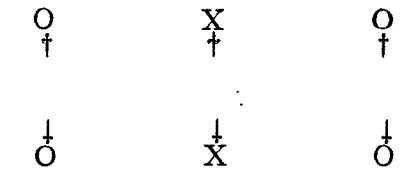
Repeat as long as strength permits.

CAMPTOWN HORNPIPE.

The first couple down the outside and back, down the middle, (swing at the bottom) up the middle again the lady on the gentlemen's side, and cast off—all ladies chain, the first couple balance and swing to places.

THE RUSTIC REEL.

In this dance each gentleman has two ladies and is formed in the same manner as the Sicilian Circle each three facing three, thus:



☞X; A gentleman; O, a lady, facing the way the pointers direct.

1. Each gentleman takes the opposite lady on his right hand and chassez to the right opposite and back, - - - 8 bars
2. Chassez with left hand lady opposite and back to place, 8 bars
3. All forward and back and pass through to next couple with whom the same figure is repeated, - - - 8 bars

Continue until the leader thinks proper to stop.

FRENCH TERMS USED IN DANCING.

Dancing is essentially French in its derivation and nature; and the French names and technical phrases will continue to cling to the figures and movements used in dancing.

I have endeavored throughout this work to avoid as much as possible the use of French words, and to give the directions in our plain mother tongue. Although, there must always be certain technical terms, for which it would be difficult to find good English equivalents,

I give the following, with their definitions. They will be found sufficient for all practical purposes.

A droite, to the right.

A gauche, to the left.

A la fin, at the end.

A vos places, back to your own places.

Balancez, set to your partners.

Balancez, ouz coins, set to the corners.

Balancex quatre en ligne, four dancers set in a line, joining hands as in La Poule.

Balancez en moulinet, gentleman and their partners give each other right hands across, and balance in the form of a cross.

Balancez et tour des mains, all set to partners, and turn to places.

Ballotez, do the same step four times without changing your place.

Chain Anglaise, opposite couples right and left.

Chain Anglaise double, double right and left.

Chaine des dames dauble, all the ladies chain at the same time.

Chassez croisez, do the *chassez* step from left to right, or right to left the lady passes before the gentleman in the opposite direction, moving right if he moves left, and vice versa.

Chassez croisez et dechassez, change places with partners, ladies passing in front, first to the right, then to the left, back to places. It may be either *a quatre*—four couples—or *les huit*—eight couples.

Chassez a droite—a gauche, move to the right—to the left.

Le cavalier seul. gentlemen advances alone.

Les cavaliers seuls deux fois, gentlemen advance and retire twice without their partners.

Changes vos dames, change partners.

Contre partie pour les autres, the other dancers do the same figure.

Demi promenade, half promenade.

Demi chaine Anglaise, half right and left.

Demi moulinet, ladies all advance to center, right hands across, and back to places.

Demi tour a quatre, four hands half round.

Dos-a-dos, lady and opposite gentleman advance, pass round each other back to back, and return to places.

Les dames en moulinet, ladies give right hands across to each other, half round, and back again with left hands.

Les dames donnent la main droite—gauche—a leurs cavaliers, ladies give the right—left—hands to partners.

En avant deux et en arriere, first lady and *vis-a-vis* gentleman advance and retire. To secure brevity, *en avant* is always understood to imply *en arriere* when the latter is not expressed

En avant deux fois, advance and retire twice.

En avant quatre, first couple and their *vis-a-vis* advance and retire.

En avant trois, three advance and retire, as in La Pastorale.

Figurez devant, dance before.

Figurez a droit—a gauche, dance to the right—to the left.

La grande tour de rond, all join hands and dance completely round the figure in a circle back to places.

Le grand rond, all join hands, and advance and retreat twice, as in La Finale,

Le grand quatre, all eight couples form into squares.

La grande chaine, all the couples move quite round the figure, giving alternately the right and left hand to each in succession, beginning with the right, until all have regained their places, as in last figure of the Lancers.

La grande promenade, all eight (or more) couples promenade all round the figure back to places.

La main, the hand.

La meme pour les cavaliers; gentlemen do the same.

Le moulinet, hands across. The figure will explain whether it is the gentlemen, or the ladies, or both, who are to perform it.

Pas de Allemande, the gentleman turns his partner under each arm in succession.

Pas de Basque, a kind of sliding step forward, performed with both feet alternately in quick succession. Used in the Redowa and other dances. Comes from the South of France.

Glissade, a sliding step.

Le Tiroir, first couple cross with hands joined to opposite couple's place, opposite couple crossing separately outside them; then cross back to places, same figure reversed.

Tour des mains, give both hands to partner, and turn her round without quitting your places.

Tour sur place, the same.

Tournez vos dames, the same.

Tour aux coins, turn at the corners, as in the Caledonians, each gentleman turning the lady who stands nearest his left hand, and immediately returning to his own place.

Traversez, cross over to opposite place.

Retraversez, cross back again.

Traversez deux, en donnant la main droite, lady and *vis a-vis* gentleman cross, giving right hand, as in La Poule.

Vis-a-vis, opposite.

Figure en tournant, circular figure.

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I may confidently assert that any one by the aid of this Book can become thoroughly conversant with the Polite Arts

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